


TO THE PLAYER

You are beginning the study of an instrument that has given pleasure to millions. The classical guitar, whose origins are in Spain, has a rich and varied history and a wealth of literature written by many of the world's greatest composers. Learning to play classical guitar will give you a lifetime of musical enjoyment.

Your playing skill and knowledge of music will show impressive growth if you follow these suggestions:

- Play at least a half-hour a day on as regular a schedule as possible.
- Use good playing posture.
- Follow directions carefully.
- Avoid distractions. Keep your mind on what you are doing.
- Learn all material thoroughly before moving to a new section.

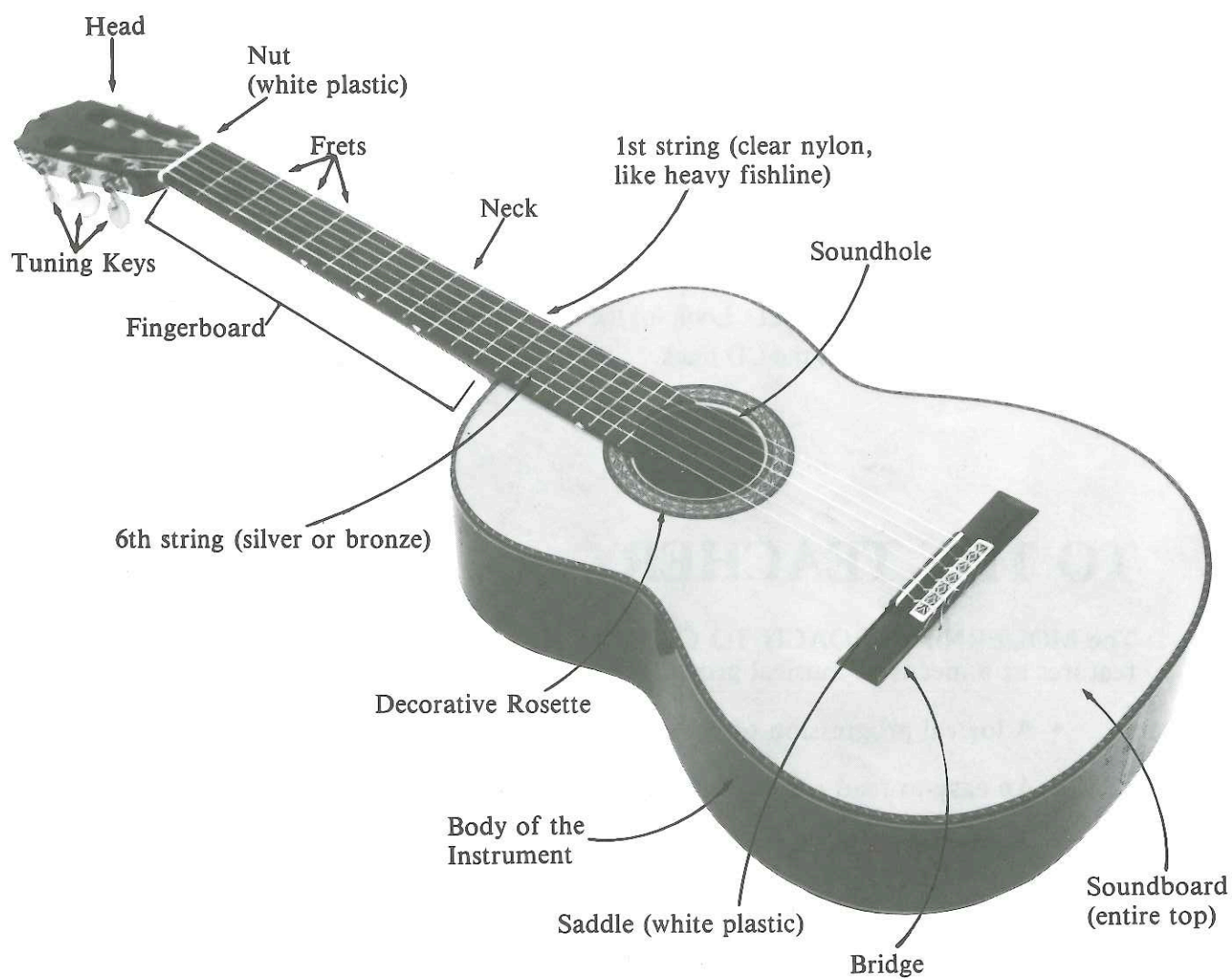
This book is available as a “book/CD” and “book only” version. The CD includes tuning notes and accompaniments for the duets used throughout the book. Several of the solo pieces are also included on the CD. Look for the CD symbol  in the margin. The number inside the diamond refers to the CD track.

TO THE TEACHER

The MODERN APPROACH TO CLASSICAL GUITAR combines the following features as a means to musical growth while maintaining high student interest:

- A logical progression of concepts and skills for gradual development.
- An easy-to-read format with large print.
- A multi-volume approach based on student achievement levels.
- Introduction to music theory with review pages.
- Use of familiar melodies where possible.
- Incorporation of common folksinger chords and strums.
- A CD for tuning and playing duets included in the book.

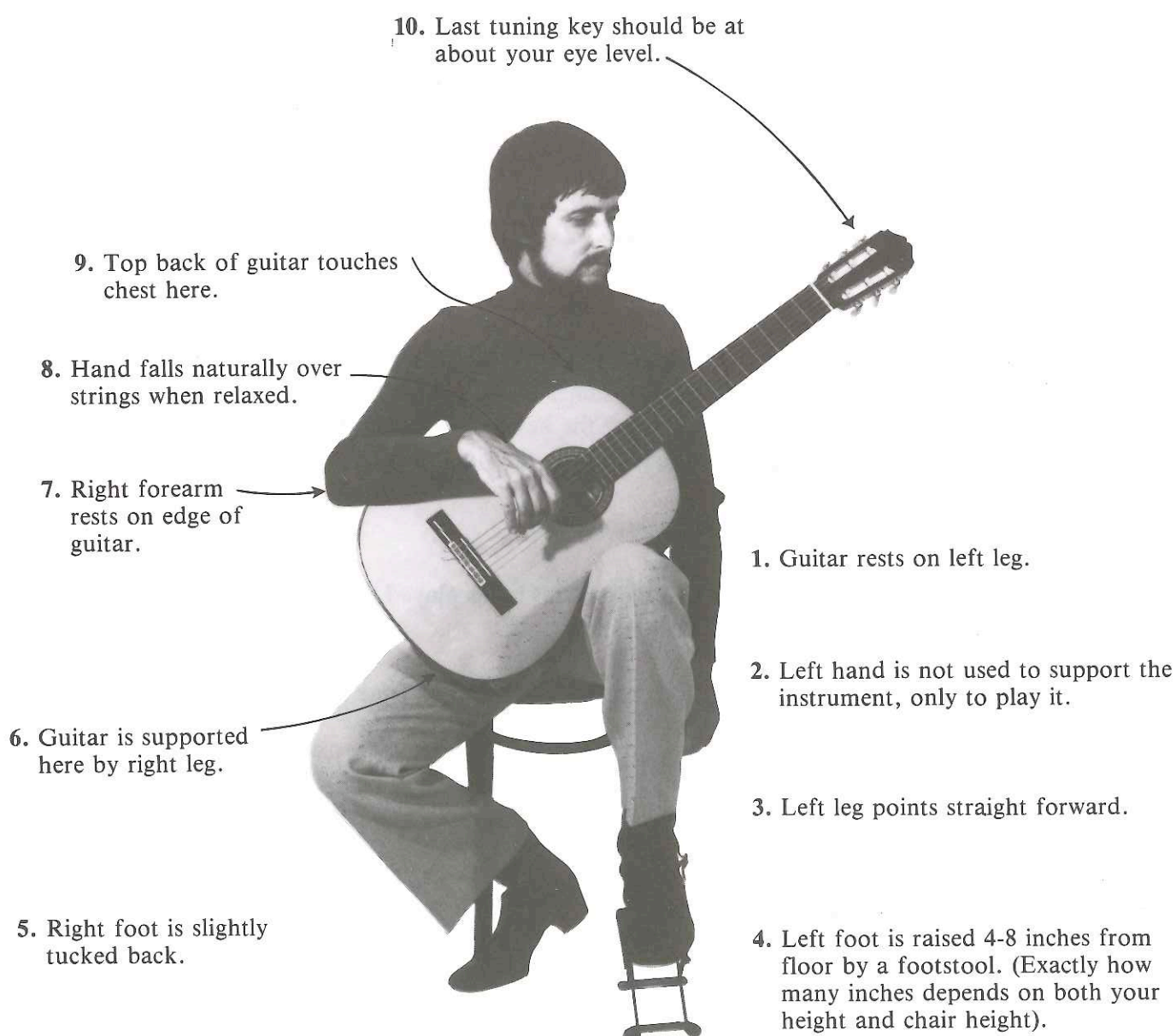
THE CLASSICAL GUITAR



PLAYING POSITION

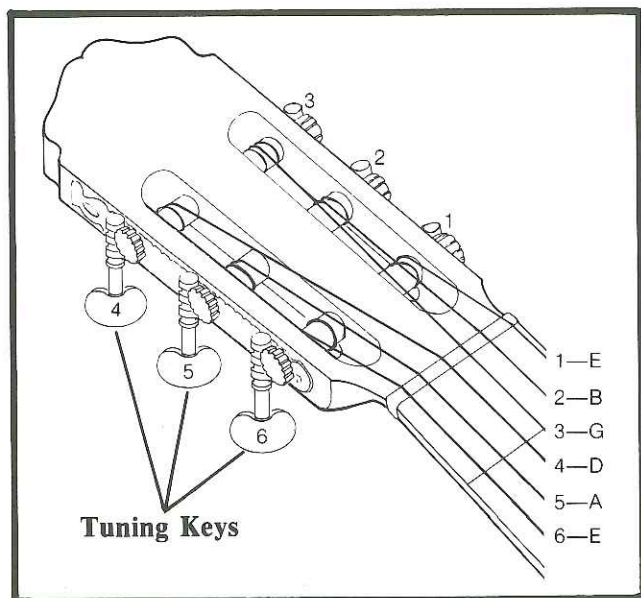
You will need a comfortable straight chair, such as a desk chair or a dining room table chair. To prevent possible damage to the back of the guitar, the chair should not have arms. You will also need a music stand (available at any music store) and a classical guitar footstool (available at most guitar shops, and at some music stores). If you don't have a footstool right now, you can make do temporarily with the small end of your guitar case.

Sit down and position the guitar as you see below. Keep the following points in mind:



TUNING TO THE CD

Tracks 1-6 give you the notes for tuning your guitar.



When you are tuning your guitar, you will adjust the pitch (highness or lowness) of each string by turning the corresponding tuning key. Tightening a string raises the pitch; loosening a string lowers the pitch.

The strings are numbered 1 through 6. The highest pitched string is number 1 and the lowest pitched is number 6. The sixth string is the thickest, metal-wound string, and the first string is the thinnest, clear nylon string.

- ◆ On the audio you will hear each string played three times. Turn the tuning key for each string until the sound of the string matches the sound on the audio. If the two sounds grow farther apart, you are turning the key in the wrong direction. If they sound closer together, you are turning the key in the right direction.

- Track 1 (◆) will give you the sixth string pitch.
- If you have not finished tuning that string after it has played the third time, back up (rewind) the audio and keep tuning.
- The next tracks are strings five, four, three, two, and one. Tune them in the same manner.

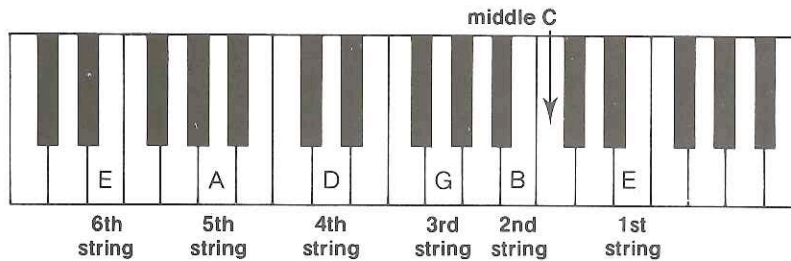
- ◆ The remaining tracks contain accompaniments for the duets featured throughout the book, plus recordings of four of the solos..

- When playing along with the audio, listen for the clicks at the beginning of the song. They will give you the beat for the song.
- Count the number of clicks indicated and then begin playing.

TUNING BY YOURSELF

When you're not using the audio, there are several other ways of tuning your guitar. You can tune to a piano or organ keyboard, a guitar pitchpipe or one of the electric tuners. The latter, while expensive, is the most reliable.

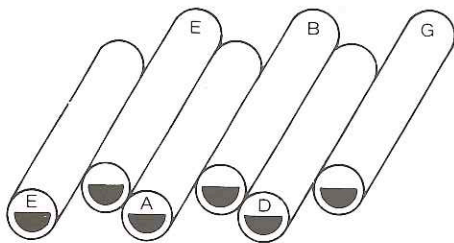
KEYBOARD



ELECTRONIC GUITAR TUNER



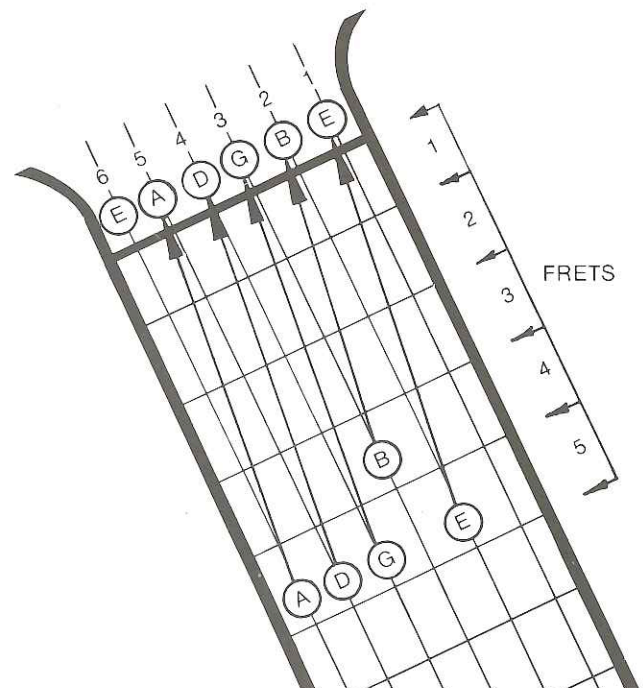
GUITAR PITCH PIPE



RELATIVE TUNING

To check or correct your tuning when no pitch source is available, follow these steps:

- Assume that the sixth string is tuned correctly to E.
- Press the sixth string at the 5th fret. This is the pitch A to which you tune your open fifth string. Play the depressed sixth string and the fifth string with your thumb. When the two sounds match, you are in tune.
- Press the fifth string at the 5th fret and tune the open fourth string to it. Follow the same procedure that you did on the fifth and sixth strings.
- Press the fourth string at the 5th fret and tune the open third string to it.
- To tune the second string, press the third string at the 4th fret and tune the open second string to it.
- Press the second string at the 5th fret and tune the first string to it.



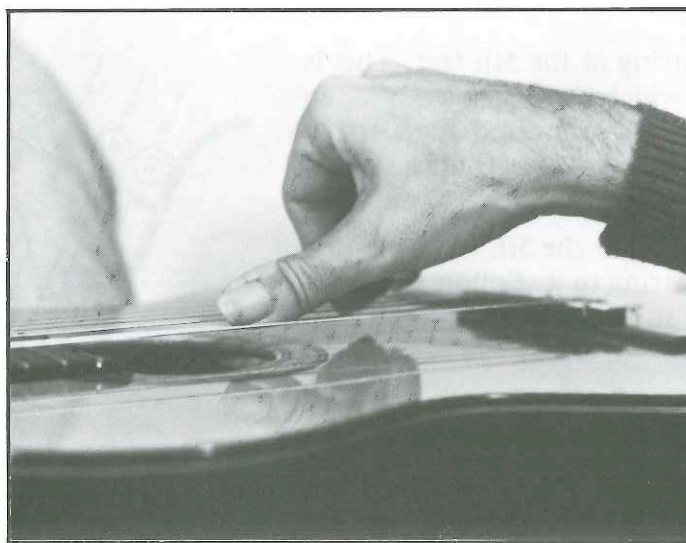
THE RIGHT HAND

Assume the playing position you learned on page 5. Now you are ready to position the **right** hand. Remember, the left hand is not yet being used. You can rest your left hand on your left knee or on the guitar but the guitar should be steady without **any** left hand support.

Place your right hand loosely over the strings. Check your arm position. Make sure the **forearm**, rather than the upper arm, is resting on the guitar. Now make a fist and lay it on the strings as shown in the illustration below:



Now, push up like a spider with your fingers so they uncurl. Put the tip of your thumb on the sixth string and the tips of your fingers on the treble (clear nylon) strings. Your wrist will rise three to four inches from the top of the guitar, and your hand will look like this: This illustration and those which follow are shown from the player's eye view.



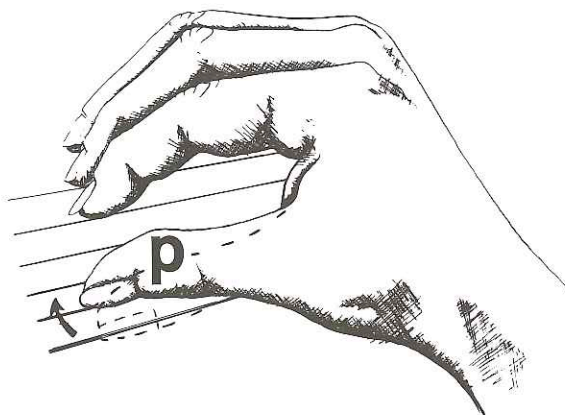
This is the position used for most playing. Practice making the fist; then push up with the fingers and position the thumb until you can do it naturally.

THE REST STROKE

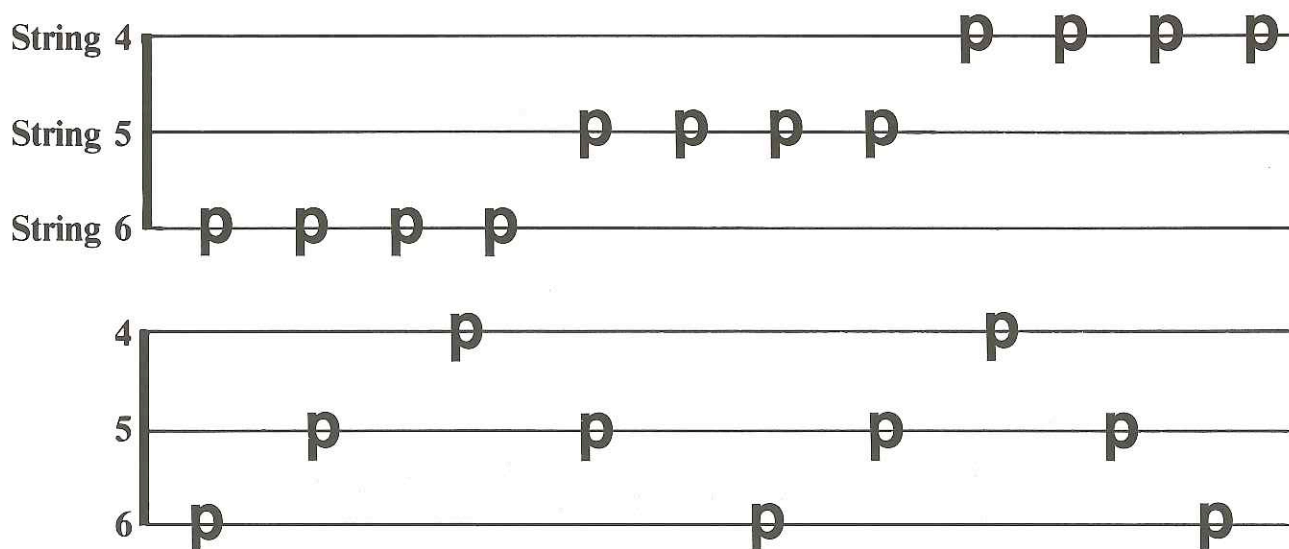
The first basic stroke you will learn is called the **rest-stroke**. This stroke can be played with the thumb or with the index and middle fingers.

To play the rest stroke with the thumb:

- Rest the tips of your index and middle fingers on the treble strings for support.
- Place the tip of the thumb on the sixth string.
- Push down with the thumb tip until it comes to rest against the fifth string.



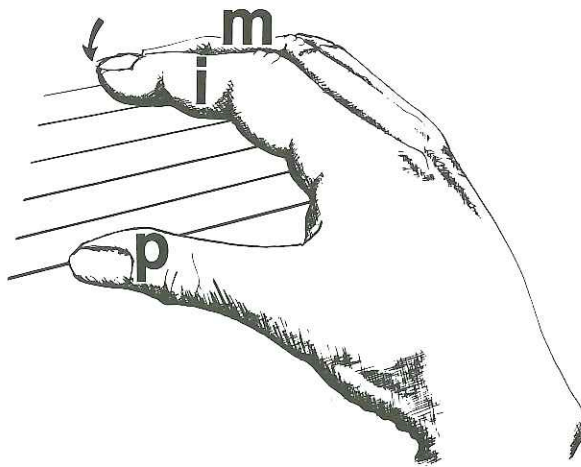
Do the same thing for the fifth string; then the fourth. The stroke is called a rest stroke because the thumb comes to “rest” against the next string. The thumb is indicated in classical guitar music by using a **p** (from the Spanish word, **pulgar**). Play the following exercise which uses the thumb (**p**) rest stroke on strings 4, 5 and 6. Play one stroke for each **p**.



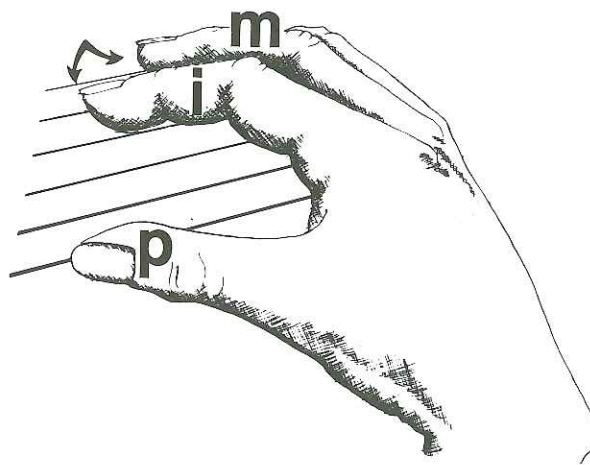
Make sure that the tip of your thumb stays relaxed, that is, turned back a little, not hooked forward. **TIP:** Think of this movement as very much like grasping a penny with your thumb and index finger.

To play the rest-stroke with the fingers:

- Rest your thumb on the sixth string for support.
- Place the tip of your index finger (i) on the first string.



- Pull the index finger across the first string toward the second string. As the first string sounds, the finger comes to rest against the second string.



Notice that the middle finger (m) is extended and ready to play the first string.

- Now play this same rest stroke with the middle finger (m) on the first string.
- Bring the middle finger to rest against the second string.

Practice the alternating rest-stroke with index and middle fingers on the first string.

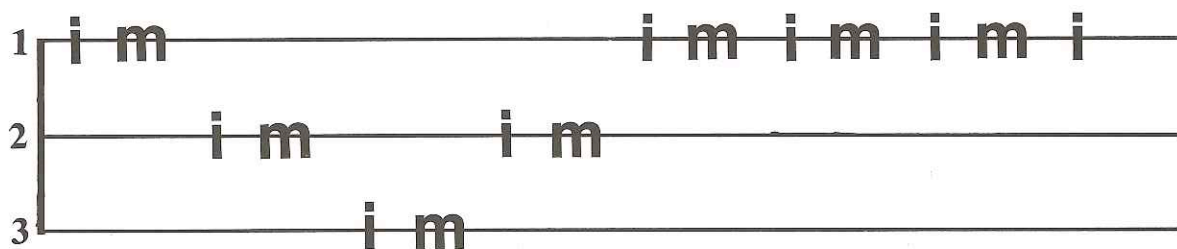
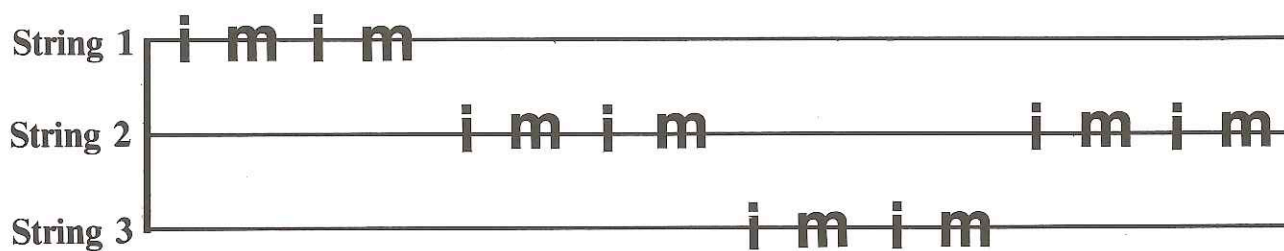
TIP: It's very much like walking. In fact, it is almost exactly like walking up a down escalator: the legs move but you don't go anywhere.

The following exercises give you an opportunity to play the alternating index/middle (i - m) rest-stroke on strings one, two and three. Bring your finger to rest against the adjacent string after each index (i) and middle (m) stroke.

Play this rest-stroke pattern on string 1, then on strings 2 and 3.



Now practice moving from string to string.



It may seem strange at first to play in this way, since most people think of an upward plucking action as the natural way to play. Plucking will come later. For now, it is important to practice the alternating rest-stroke with the fingers until it seems fairly natural because you will be using it constantly in the lessons ahead.

RIGHT-HAND FINGERNAILS

In more advanced playing, the fingernails of the right hand are used. For now, it is not necessary for you to attempt to play with fingernails; however, it would be a good idea to begin taking care of your nails at this point, so that when the time comes, they will be ready. Don't clip them, and above all, don't bite them. Get a metal file of the "Diama-file" or "Diamon-Deb" type, available at most drugstores. This type file has a surface of powdered industrial gemstone — much better than either sandpaper emery boards or old-style metal nail files. Use the file to file your nails very bluntly, rather than to any kind of a point. The correctly filed nail follows the contour, and supports the flesh, of the fingertip.

MUSIC SYMBOLS

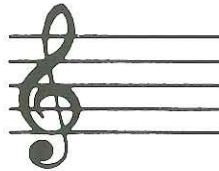
Music is written in **notes** on a **staff**. The staff has five lines and four spaces between the lines. Where a note is written on the staff determines its **pitch** (highness or lowness).

STAFF



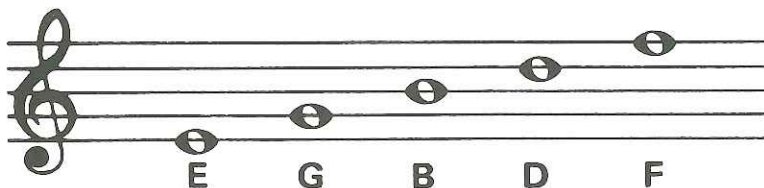
At the beginning of the staff is a **clef sign**. Guitar music is written in the treble clef.

TREBLE CLEF



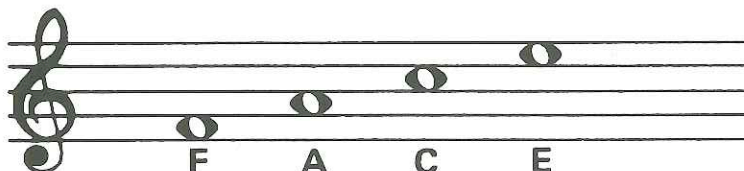
Each line and space of the staff has a letter name. The **lines** are, (from bottom to top) E - G - B - D - F (which you can remember as Every Guitarist Begins Doing Fine):

LINES



The spaces are from bottom to top, F - A - C - E, which spells "Face."

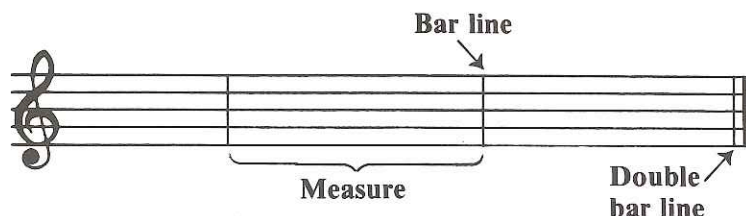
SPACES



The way a note is written determines something just as important as its pitch, that is, its **time value**.

Time in music is determined first and foremost by **beat** (or **pulse**). Just as you have a regular pulse, which fluctuates from very slow (while asleep) to very fast (for example, while running), so does music. For convenience of counting, we organize beats into **measures** (or **bars**) with **barlines**. A **double bar line** is used always to show the end of a piece:

MEASURE BAR LINES



At the beginning of a piece there are two numbers called a **time signature**. The upper number tells you the number of beats per measure, and the lower number tells what kind of note gets one beat.

TIME SIGNATURE

$\frac{4}{4}$

All time signatures you will encounter in this book have a 4 as the lower number. This means that a **quarter note** gets one beat or pulse. In $\frac{4}{4}$ time quarter notes are written like this (4 to a measure):

QUARTER NOTES



When the quarter note gets one beat $\text{quarter note} = 1 \text{ beat}$, the **half note** gets two beats $\text{half note} = 2 \text{ beats}$, and the **whole note** gets four beats $\text{whole note} = 4 \text{ beats}$.

HALF NOTES WHOLE NOTES

	4 quarters				=	2 halves				=	1 whole								
Play:					=					=									
Count:	1	2	3	4		1	-	2	3	-	4		1	-	2	-	3	-	4

OPEN STRINGS 1, 2 and 3

The following exercises use quarter notes, half notes and whole notes on open strings 1, 2 and 3. Strings are referred to as "open" strings when they are played without being depressed by the left-hand fingers. Use the alternating **i-m** rest stroke and count **aloud** as you play.

FIRST STRING E

Count: 1 2 3 4 1 - 2 3 - 4 1 2 3 4 1 - 2 - 3 - 4

Continue to next staff

1 2 3 - 4 1 2 3 4 1 - 2 3 4 1 - 2 - 3 - 4

Detailed description: This section contains two staves of musical notation for the first string (E). The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of quarter notes (i, m, i, m) and one measure of a whole note (i). Above the notes are the letters 'i' and 'm' indicating the picking hand strokes. Below the staff are the counts: 1 2 3 4, 1 - 2 3 - 4, 1 2 3 4, and 1 - 2 - 3 - 4. A curved arrow labeled 'Continue to next staff' points from the end of the first staff to the beginning of the second staff. The second staff continues the exercise with four measures of quarter notes (m, i, m, i) and one measure of a whole note (m). Above the notes are the letters 'm' and 'i'. Below the staff are the counts: 1 2 3 - 4, 1 2 3 4, 1 - 2 3 4, and 1 - 2 - 3 - 4.

SECOND STRING B

1 2 3 4 1 - 2 - 3 - 4 1 2 3 4 1 - 2 3 - 4

1 - 2 3 4 1 2 - 3 4 1 2 3 4 1 - 2 3 - 4

Detailed description: This section contains two staves of musical notation for the second string (B). The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of quarter notes (i, m, i, m) and one measure of a whole note (i). Above the notes are the letters 'i' and 'm'. Below the staff are the counts: 1 2 3 4, 1 - 2 - 3 - 4, 1 2 3 4, and 1 - 2 3 - 4. The second staff continues the exercise with four measures of quarter notes (m, i, m, i) and one measure of a whole note (m). Above the notes are the letters 'm' and 'i'. Below the staff are the counts: 1 - 2 3 4, 1 2 - 3 4, 1 2 3 4, and 1 - 2 3 - 4.

THIRD STRING G

1 2 3 4 1 - 2 3 4 1 2 3 - 4 1 - 2 - 3 - 4

1 2 3 - 4 1 - 2 3 4 1 2 - 3 4 1 2 3 - 4

Detailed description: This section contains two staves of musical notation for the third string (G). The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of quarter notes (i, m, i, m) and one measure of a whole note (i). Above the notes are the letters 'i' and 'm'. Below the staff are the counts: 1 2 3 4, 1 - 2 3 4, 1 2 3 - 4, and 1 - 2 - 3 - 4. The second staff continues the exercise with four measures of quarter notes (m, i, m, i) and one measure of a whole note (m). Above the notes are the letters 'm' and 'i'. Below the staff are the counts: 1 2 3 - 4, 1 - 2 3 4, 1 2 - 3 4, and 1 2 3 - 4.

In the next exercise there is something new: "Walking" over the first three strings with the i-m rest stroke. You will be using only quarter notes this time, so instead of saying numbers, say the letter-names of the notes **aloud** as you play:

Say: E E B B E E E E B B G G B B B B

(Continue saying letter names)

Did you alternate? Did you use the rest stroke? Good! Now, combine walking over the strings with the different kinds of note values.

Count: 1 - 2 3 - 4 1 - 2 3 - 4

Notice that the next exercise begins with the middle finger.

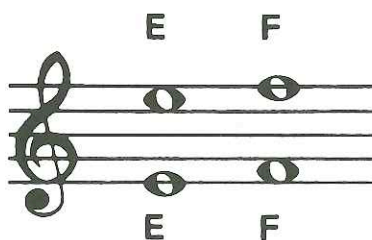
Count: 1 2 3 - 4

Count: 1 - 2 3 4 1 - 2 - 3 - 4

THE MUSICAL ALPHABET

You may have noticed that two letter names on the staff repeat:

OCTAVE

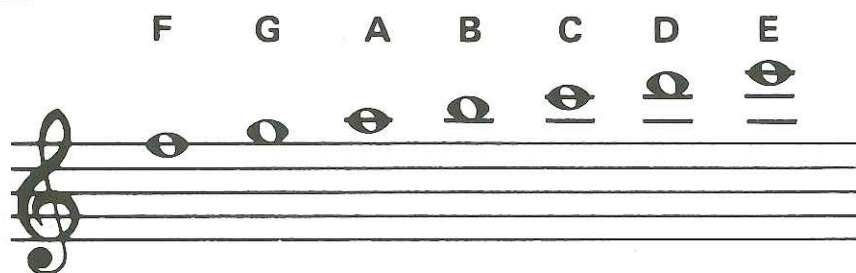


The musical alphabet has only seven letters and begins again with A after G. The distance from any letter to the same letter eight notes higher or lower is called an **octave**.

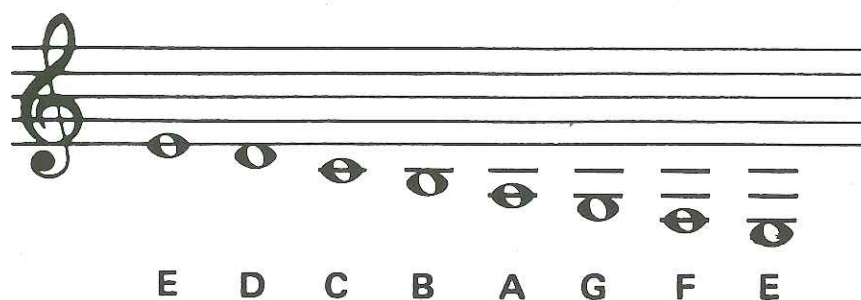


The range of the guitar extends both above and below the five-line staff through the use of added lines called **ledger lines**. To determine the letter names of spaces and ledger lines above the staff, continue with the musical alphabet alternating space-line-space-line.

LEDGER LINES



To extend below the staff, go backwards through the alphabet alternating space-line-space-line.



THE OPEN BASS STRINGS

Bass Strings are played with the thumb. Remember to use your **i** and **m** fingers for a "rest" for the hand. Place them together on the second and third strings — **i** on 3, **m** on 2. **TIP:** Be sure your wrist doesn't roll out to the right when you play. Just push down gently with the thumb.

SIXTH STRING E

Count: 1 2 3 4 1 - 2 3 - 4 1 2 - 3 4 1 - 2 - 3 - 4

FIFTH STRING A

Count: 1 2 3 4 1 2 3 - 4 1 - 2 3 4 1 - 2 - 3 - 4

FOURTH STRING D

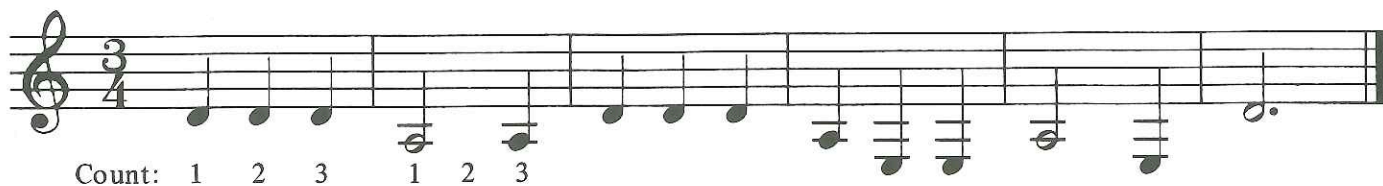
Count: 1 2 3 4 1 - 2 3 - 4 1 2 3 - 4 1 - 2 - 3 - 4

E, A AND D

Count: 1 - 2 3 4 1 - 2 3 - 4

$\frac{3}{4}$ TIME SIGNATURE

The $\frac{3}{4}$ time signature has an even number of beats per measure and moves tick-tock or left-right, like a **march**. The time signature $\frac{3}{4}$ tells you that there are only three quarter notes or their equivalent in a measure. Music in $\frac{3}{4}$ time moves ONE-two-three like a waltz.

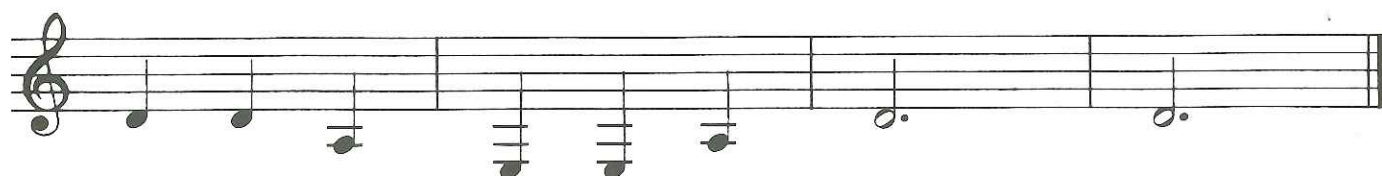
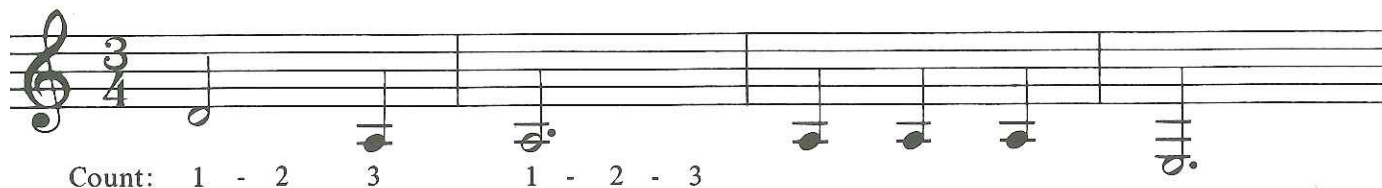


A dot which appears after a note increases its value by one-half. The note below gets three beats. In $\frac{3}{4}$ time it equals one measure.

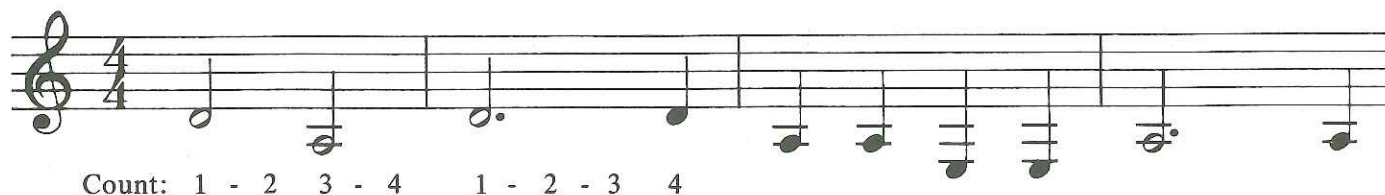
DOTTED HALF NOTE

$$\frac{3}{4} \text{ } \text{quarter note} + \text{dot} = \text{dotted quarter note} = \text{quarter note} + \text{eighth note}$$

$$2 \text{ beats} + 1 \text{ beat} = 3 \text{ beats}$$



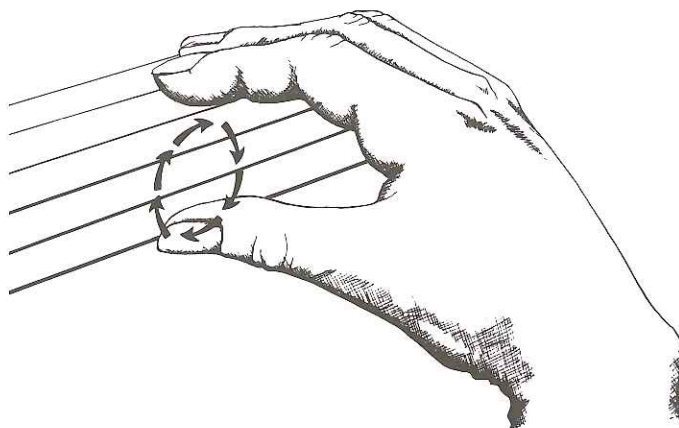
The dotted half note can also be used to show a note that lasts three beats in a $\frac{4}{4}$ measure:



COMBINING THUMB AND FINGERS

Before you combine the thumb and fingers in one piece, practice a new thumb motion called the **free stroke**. The free stroke uses the same movement as the rest stroke except that the thumb does not come to rest against the next string. Instead, it moves toward the tip of the index finger and returns to playing position in a slightly circular motion. Most players find the thumb free stroke preferable to rest stroke when playing in combination with the rest-stroke **i** and **m**.

FREE STROKE with the THUMB



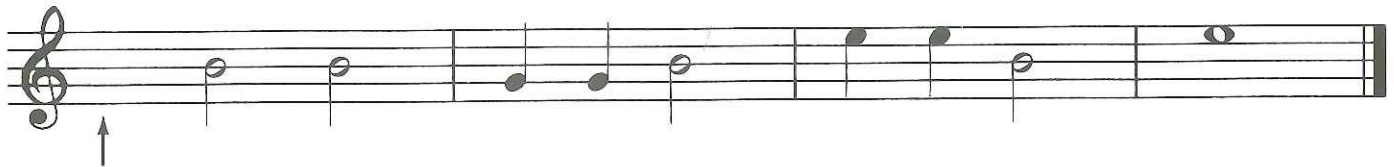
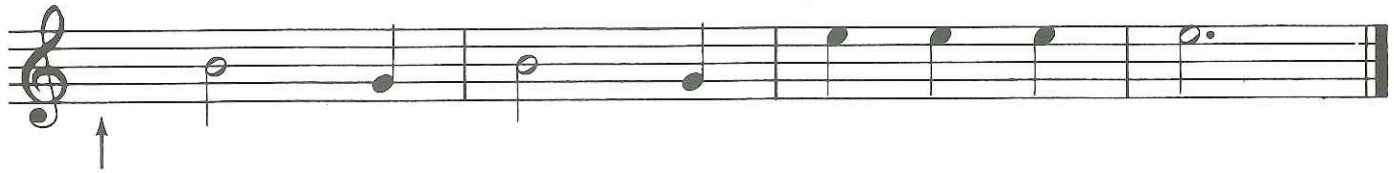
Now you are ready to use your thumb and your fingers in combination. Fingers **i** and **m** play a rest stroke on the treble strings, and the thumb (**p**) plays a free stroke on the bass strings.

Four staves of musical notation in 4/4 time, each starting with a treble clef. The notation is designed for a guitar exercise. The first staff contains six measures with fingerings **m**, **i**, **m**, **i**, **m**, and **i** above the notes. The second staff contains six measures with fingerings **m**, **i**, **m**, **i**, **m**, and **i** above the notes. The third staff contains six measures with fingerings **i**, **m**, **i**, **m**, **i**, and **m** above the notes. The fourth staff contains six measures with fingerings **m**, **i**, **m**, **i**, **m**, and **i** above the notes. Each measure consists of a single note on the treble staff and a chord of two notes on the bass staff. The notes on the treble staff are G4, A4, B4, C5, D5, and E5. The chords on the bass staff are G2-B2, A2-C3, B2-D3, A2-C3, B2-D3, and A2-C3.

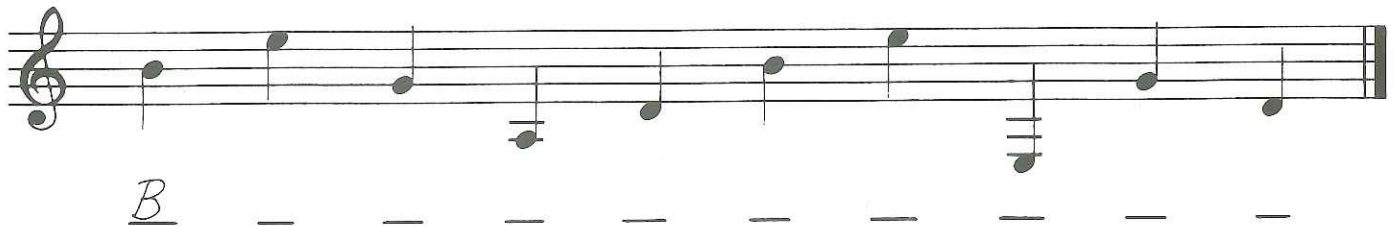
REVIEW OF MUSIC SYMBOLS

Check your knowledge of music studied in the first part of this book.

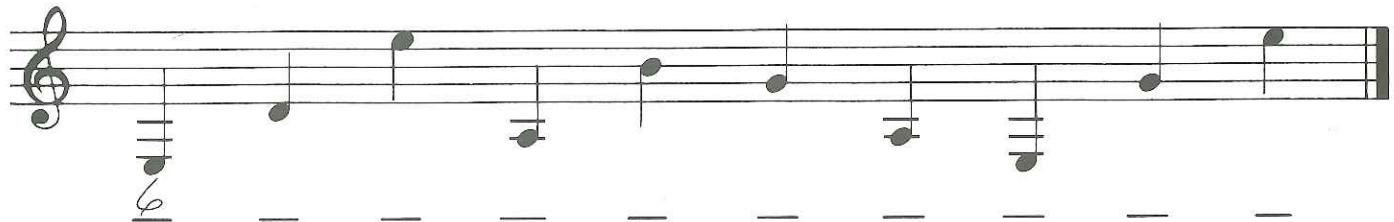
1. Write in the correct time signatures.



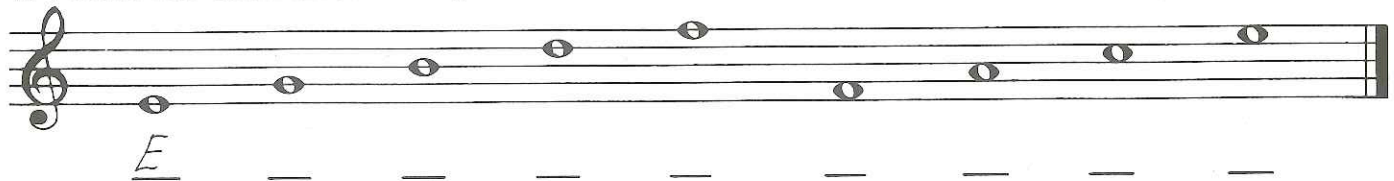
2. Write the letter name under each note.



3. Write the string number under each note.



4. Name the staff lines and spaces.



5. How many counts does each note get in $\frac{4}{4}$ or $\frac{3}{4}$?



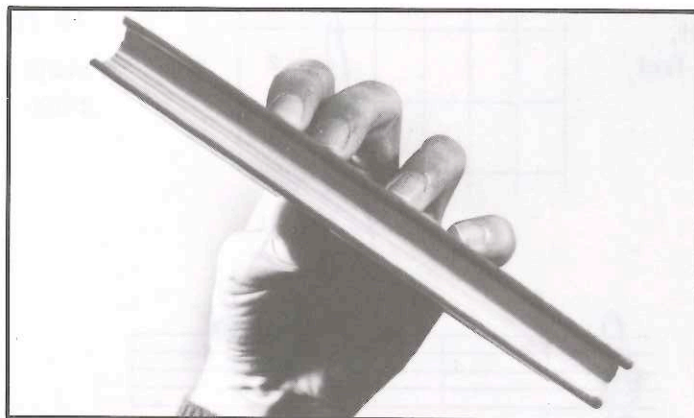
6. Write in the letter names of the open strings:

$\overline{6}$ $\overline{5}$ $\overline{4}$ $\overline{3}$ $\overline{2}$ $\overline{1}$

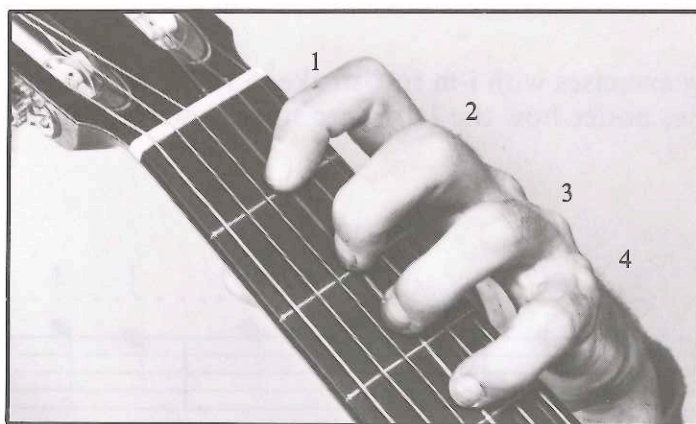
THE LEFT HAND

Now that you can play the open string notes, it is time to begin using the left hand.

Basically, the fingers and thumb of the left hand oppose each other like the jaws of a vise (or pliers). To get a quick idea of just how, pick up a small book. Hold it as you see below so that the book doesn't touch the palm of your hand. The fingers are curved and the thumb is turned back:

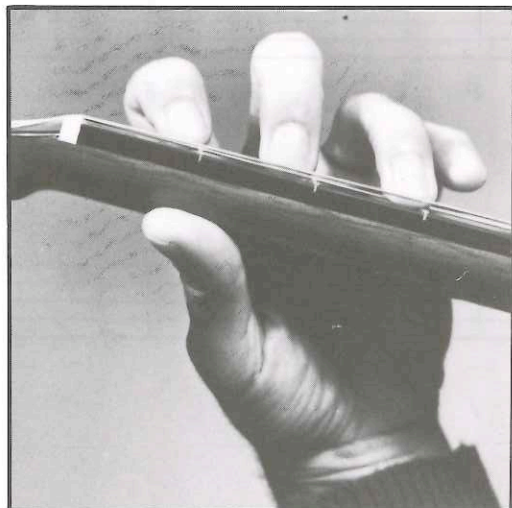


Now, do the same thing on the guitar. Put all your fingers on the third string, one to a fret, and press down.

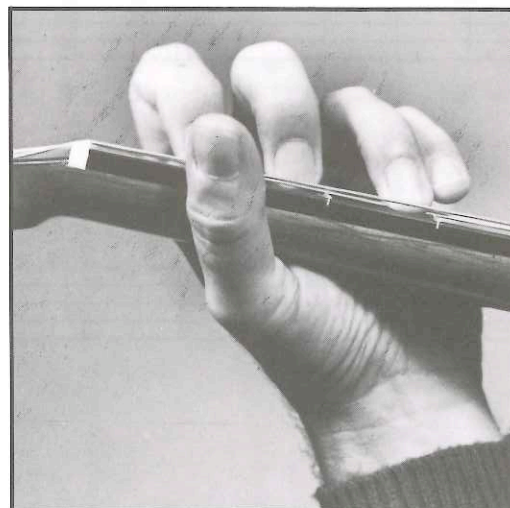


TIP: You will have to try to S-T-R-E-T-C-H them apart to do this. Note in the photograph the identifying numbers above the fingers. We will always refer to left-hand fingers by these numbers. Note also that the thumb is placed...

LIKE THIS:



NOT LIKE THIS:

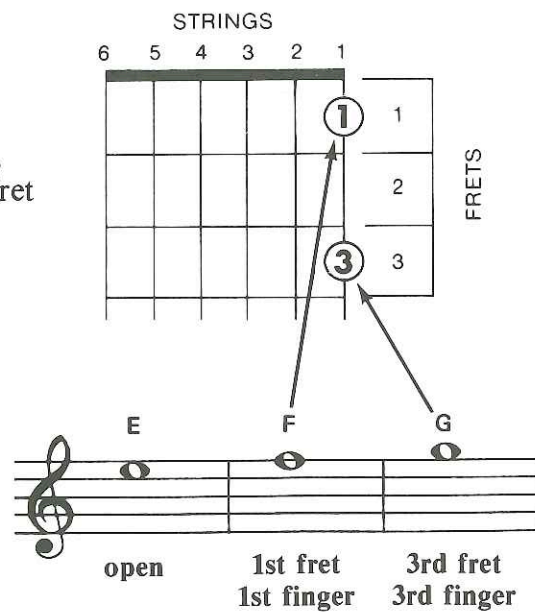


Your **arm** should be **relaxed**, especially in the shoulder and upper arm area. Let your elbow hang down naturally. The elbow should be pointed directly down toward the floor, not to the rear.

NOTES ON THE FIRST STRING

The FINGERS:

- are curved.
- play on their tips.
- play **right behind** the fret, **not** in the middle of the fret space.
- stay down as you ascend in pitch.



The THUMB:

- is in back of the neck.
- is generally opposite the 1st finger.
- stays put while the fingers play.

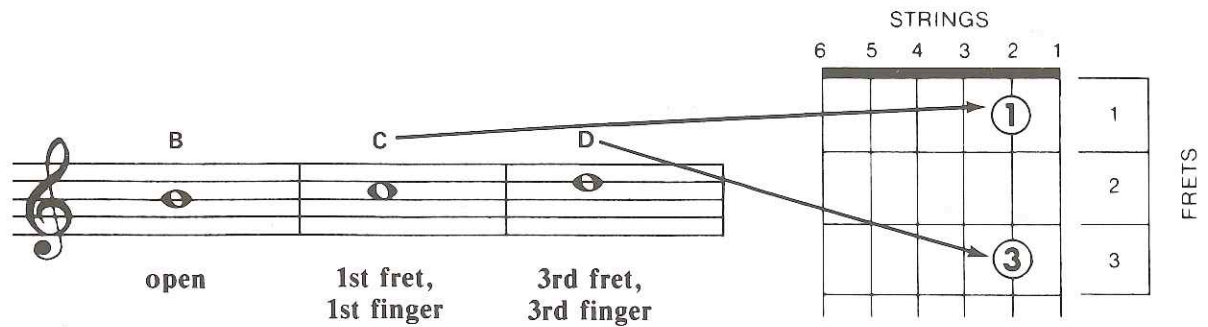
Play the following exercises with **i-m** rest-stroke. Say the names of the notes aloud. In the first exercise, notice how the 1st finger stays down as you ascend to the note G.

Fingering: open 1st Add 3rd 1 3 1 open

Say: E E E F F F G G F G F E

Say: E E F F E E G F F G F E G E

NOTES ON THE SECOND STRING



Remember to keep the 1st finger down as you ascend to the note D in the third measure of the first exercise below.

TIP: It is always a good idea to leave a finger in place until necessary to move it. Moving a finger requires effort; don't move fingers unnecessarily.

Fingering: open 1st Add 3rd open

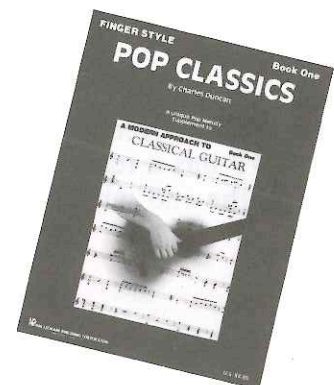
Say: B B B B C C C C D D C C B B B

Say: B B C C

Say: C B C D

Supplement this book with FINGER STYLE POP CLASSICS

This pop supplement is written in the same **student-teacher duet format** used throughout this book and is coordinated with Book One skills. Exciting songs include Let It Be, Yesterday, Feelings and You Needed Me.



Lightly Row

Sur le Pont D'Avignon

[illegible]

Go Tell Aunt Rhody

Go Tell Aunt Rhody

7

Student

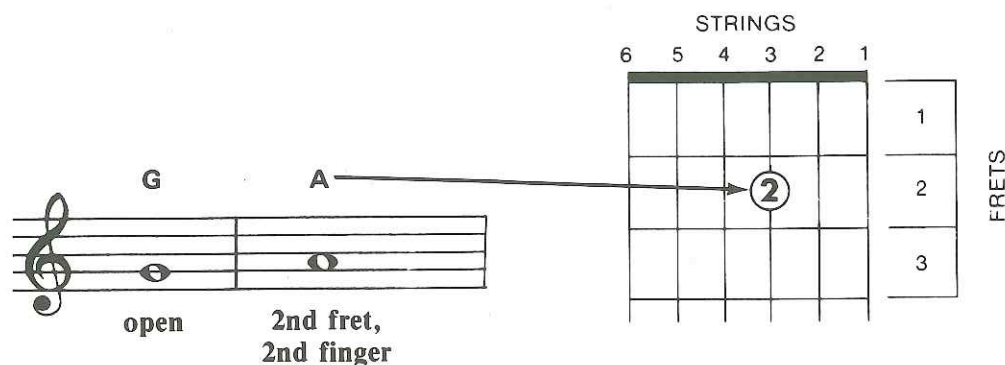
Teacher

The musical score is written for a Student and a Teacher. The Student part is on a single staff with a treble clef, and the Teacher part is on a single staff with a treble clef. The time signature is 4/4. The key signature is one flat (B-flat). The score includes fingerings (0, 1, 2, 3, 4) and bowings (up and down bows). The Student part has a melody with a final double bar line. The Teacher part has a melody with a final double bar line.

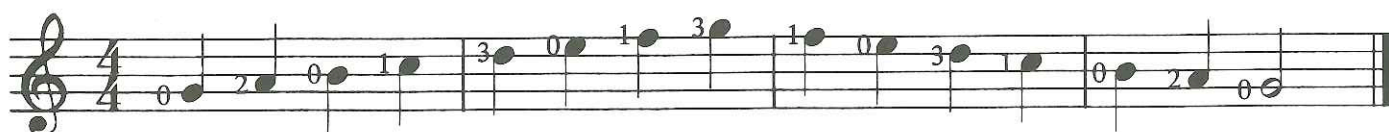
i m i m i m i m i m

i m i m i m i m i

NOTES ON THE THIRD STRING



Play and memorize the following one-octave scale (G to G):

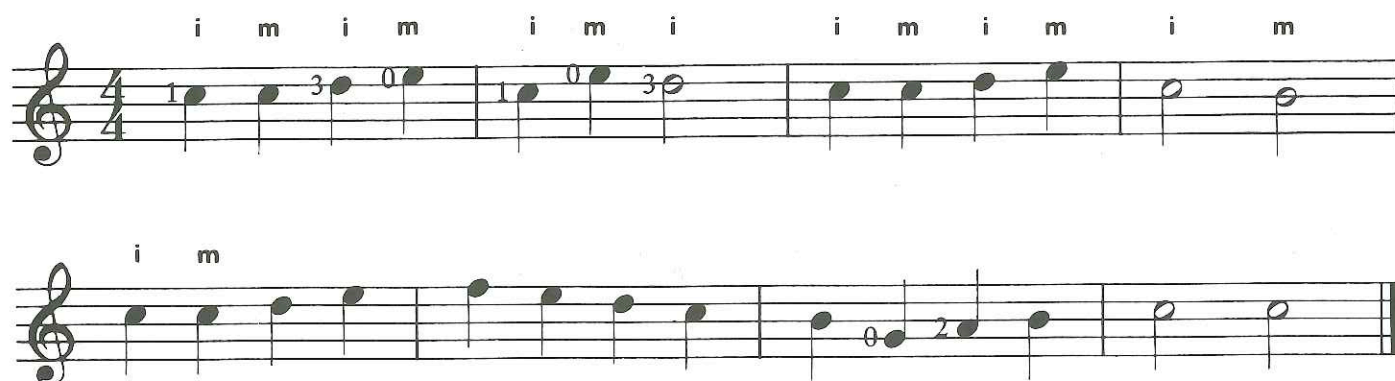


Notice that a right-hand finger is repeated in each of the following exercises. Repeating a finger is sometimes done to gain a more logical fingering or to avoid repeated cross-fingerings.

Merrily We Roll Along



Yankee Doodle



The number of measures in nearly every exercise you have played has been either four or eight. Four and eight measure structures are common in music because they are small but fairly complete musical “thoughts.” A four-measure group is known as a **phrase** and an eight-measure group is called a **period** (musical sentence).

How many phrases are there in the following piece?

Practice the top staff marked S for “student;” then play with the audio.

8

Au Clair de la Lune

The musical score for "Au Clair de la Lune" is presented in four systems, each with two staves. The top staff is labeled 'S' (Student) and the bottom staff is labeled 'T' (Teacher). The time signature is 4/4.

System 1: The S staff begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth and quarter notes with fingerings 1, 3, 0, 3, 1, 0, 3, and 1. The T staff begins with a treble clef and a 4/4 time signature, followed by a series of chords and single notes with fingerings 3, 2, 3, 3, 2, and 3.

System 2: The S staff continues with a sequence of eighth and quarter notes. The T staff continues with a series of chords and single notes.

System 3: The S staff continues with a sequence of eighth and quarter notes, including a triplet of eighth notes. The T staff continues with a series of chords and single notes, including a triplet of eighth notes.

System 4: The S staff continues with a sequence of eighth and quarter notes. The T staff continues with a series of chords and single notes.

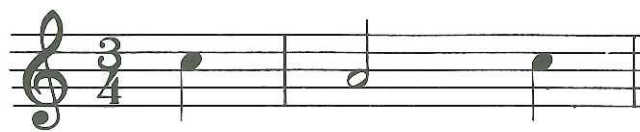
PICKUP NOTES

When music begins with an incomplete measure, the beginning notes are called **pickup notes**. Pickup notes can begin on any beat of the incomplete measure. Start counting from the beginning of the measure and begin playing on the beat indicated.



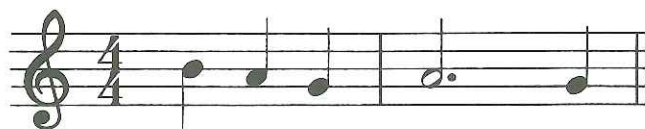
Count: (1 2 3) 4

1 - 2 3 4



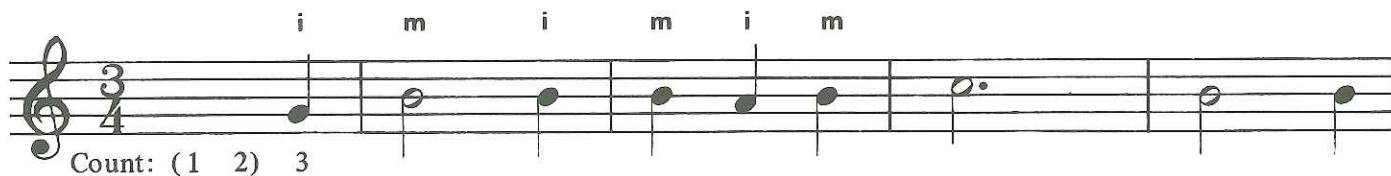
(1 2) 3

1 - 2 3



(1) 2 3 4 1 - 2 - 3 4

For He's A Jolly Good Fellow

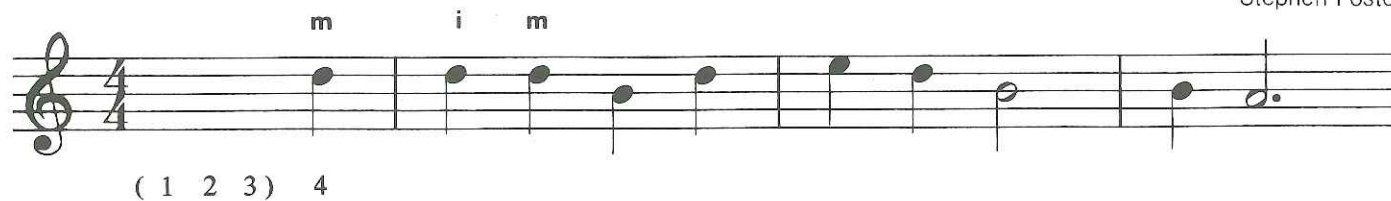


Count: (1 2) 3

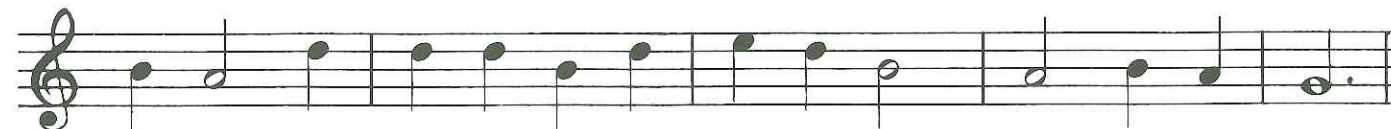


Camptown Races

Stephen Foster



(1 2 3) 4



Play: Let It Be, p. 2 of
Finger Style Pop Classics

TIES

When a note lasts longer than one measure, or when two notes are joined together within a measure, a curved line called a **tie** is used. The tie tells you to let the sound ring through the second note without plucking the string again. Count aloud as you play the examples and songs below.

Tie

Count: 1 2 3 4 - 1 2 3 - 4

Hold 2 beats

1 - 2 3 - 1 - 2 3

Hold 3 beats

1 - 2 3 - 4 - 1 - 2 3 4

Hold 4 beats

1 - 2 - 3 - 4 - 1 2 3 4

Hold 5 beats

Down In The Valley

1 - 2 - 3 - 1 - 2 - 3

1 - 2 - 3 - 1 - 2 - 3

When The Saints Go Marching In

(1) 2 3 4 1 - 2 - 3 - 4 - 1

1 - 2 - 3 - 4 - 1

1 - 2 - 3 - 4 - 1

Play: **When I Need You**, p. 4 of
Finger Style Pop Classics

SHENANDOAH is one of the best-known American folksongs. It contains all the new things you have learned. Use the **i** finger on the open 4th string (D). Play along with the audio after practicing by yourself (Listen for the count and start on 4).

Shenandoah

9

i m i m

S

(1 2 3) 4

T

1 $\overline{\sigma}$

2 $\overline{\sigma}$

$\overline{\sigma}$

3 $\overline{\sigma}$

CII

1 $\overline{\sigma}$

PLAYING FINGERS AND THUMB TOGETHER

Until now, you have played the thumb separately from the fingers. Playing it at the same time requires more skill and opens the door to more interesting solo playing.

The thumb must play the free stroke, regardless of which bass string it plays. The fingers, **i** and **m**, must play the rest stroke at exactly the same moment. It is a little like patting your head and rubbing your stomach at the same time.

Practice the following exercise until you can do it well before going on to the COVENTRY CAROL.

TIP: When you are first working on this, it may help to get the fingers going **m-i**, **m-i** on the treble notes; then come in with the thumb on the first bass note when you feel ready.

A musical exercise in 4/4 time, consisting of two staves. The first staff has four measures: the first measure has a treble note (D4) with finger 'm' and a bass note (G3) with finger 'i'; the second measure has a treble note (E4) with finger 'i' and a bass note (F3) with finger 'm'; the third measure has a treble note (F4) with finger 'm' and a bass note (G3) with finger 'i'; the fourth measure has a treble note (G4) with finger 'i' and a bass note (A3) with finger 'm'. The second staff has four measures: the first measure has a treble note (A4) with finger 'i' and a bass note (B3) with finger 'm'; the second measure has a treble note (B4) with finger 'm' and a bass note (C4) with finger 'i'; the third measure has a treble note (C5) with finger 'i' and a bass note (D4) with finger 'm'; the fourth measure has a treble note (D5) with finger 'm' and a bass note (E4) with finger 'i'. The exercise ends with a double bar line.

The Coventry Carol

A musical score for 'The Coventry Carol' in 3/4 time, consisting of three staves. The first staff has four measures: the first measure has a treble note (D4) with finger 'i' and a bass note (G3) with finger 'm'; the second measure has a treble note (E4) with finger 'm' and a bass note (F3) with finger 'i'; the third measure has a treble note (F4) with finger 'i' and a bass note (G3) with finger 'm'; the fourth measure has a treble note (G4) with finger 'm' and a bass note (A3) with finger 'i'. The second staff has four measures: the first measure has a treble note (A4) with finger 'i' and a bass note (B3) with finger 'm'; the second measure has a treble note (B4) with finger 'm' and a bass note (C4) with finger 'i'; the third measure has a treble note (C5) with finger 'i' and a bass note (D4) with finger 'm'; the fourth measure has a treble note (D5) with finger 'm' and a bass note (E4) with finger 'i'. The third staff has four measures: the first measure has a treble note (E4) with finger 'i' and a bass note (F3) with finger 'm'; the second measure has a treble note (F4) with finger 'm' and a bass note (G3) with finger 'i'; the third measure has a treble note (G4) with finger 'i' and a bass note (A3) with finger 'm'; the fourth measure has a treble note (A4) with finger 'm' and a bass note (B3) with finger 'i'. The score ends with a double bar line.

All Through The Night

18

i m i

i m i

p m

Besides being one of the loveliest tunes from our traditional heritage, "All Through the Night" is a good example of sectional form. The first phrase can be termed the "A" section; it is repeated. Then there is a contrasting section which we can call "B". The song concludes with a repeat of the "A" section. The resulting sectional pattern AABA is called **song form**. It is one of the most widely-used short forms in music.

ACCIDENTALS ON STRINGS 4 AND 5

The first and fourth fingers play the chromatically altered notes on the 4th and 5th strings.

FOURTH STRING

FIFTH STRING

Chromatic scale, A to A (play i-m rest stroke)

0 1 2 3 4 0 1 2 3 4 0 1 2 1 0 4 3 2 1 0 4 3 2 1 0

String: 5th ----- 4th ----- 3rd ----- 4th ----- 5th -----

(Remember that going up you leave left-hand fingers down until the string change.)

Lullabye

Use either p or i-m.

Brahms

Play: **Get Me To The Church On Time**,
p. 28 of *Finger Style Pop Classics*

The duet, NOCHE EN ESPAÑA, is based on a Spanish flamenco song. First, practice the upper-staff melody; then play it along with the lower-staff part which is on the audio.

Noche en España

17

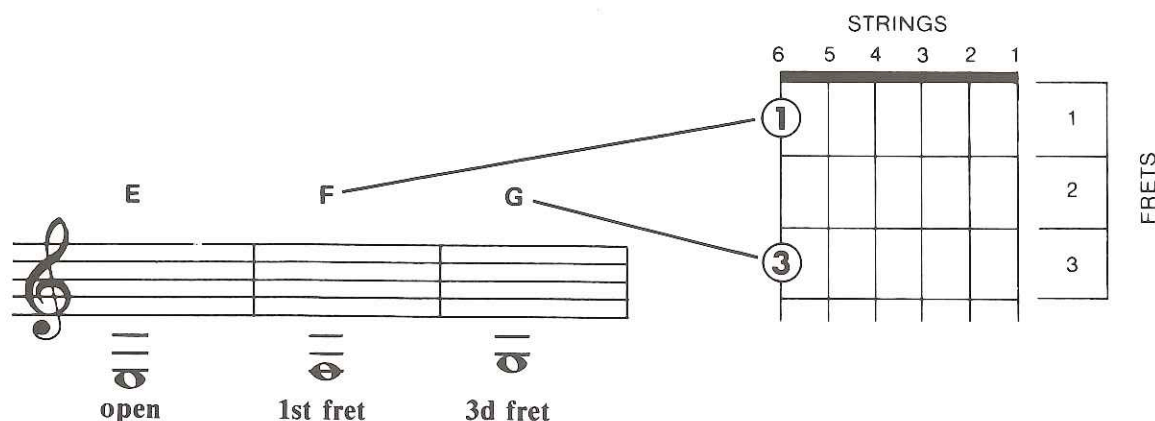
The image shows two staves of musical notation. The top staff is in 3/4 time and features a melody with triplets and slurs. The bottom staff is also in 3/4 time and features a bass line with triplets and slurs. The notation includes various musical symbols such as treble clefs, time signatures, and note values.

[illegible]

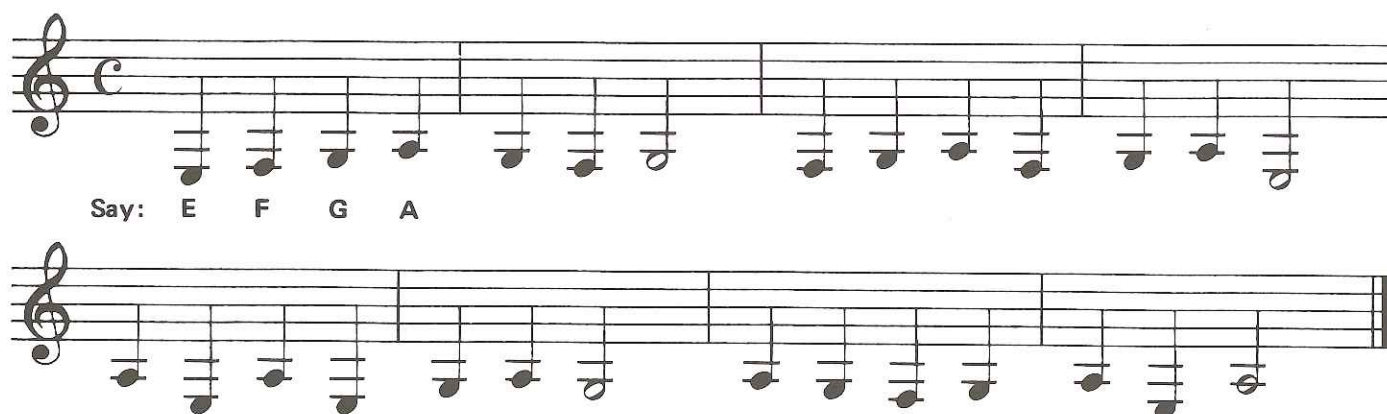
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in treble clef with a key signature of one sharp (F#). The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes, with some measures containing triplets. The score is marked with a '1' and a '2' above the first two measures of the melody, indicating a first and second ending. The first ending leads back to the beginning of the melody, and the second ending leads to the final measure of the melody.

NOTES ON THE SIXTH STRING

The notes on the sixth string have the same letter names as the first string since the sixth string is also tuned to E. Keep your left-hand fingers gently arched when playing the sixth string.

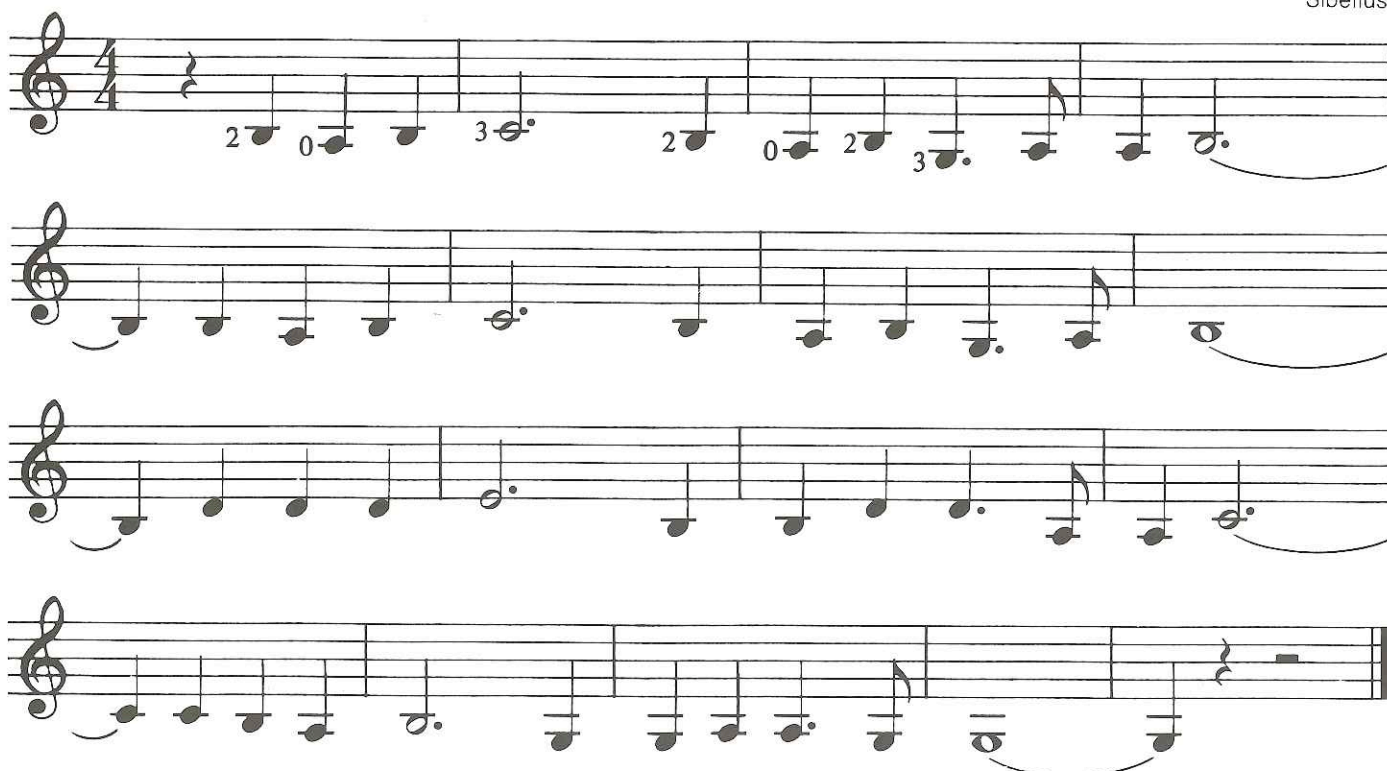


Use the thumb rest stroke on the following pieces:



Finlandia

Sibelius



Play: *A Day In The Life Of A Fool*,
p. 26 of *Finger Style Pop Classics*

KEY SIGNATURES

When the same notes are sharped or flatted throughout an entire piece, a **key signature** is used for convenience. Key signatures consist of sharps or flats at the beginning of the staff that apply to the entire piece of music, not just one measure.

This key signature



means that you should sharp all F's.

This key signature

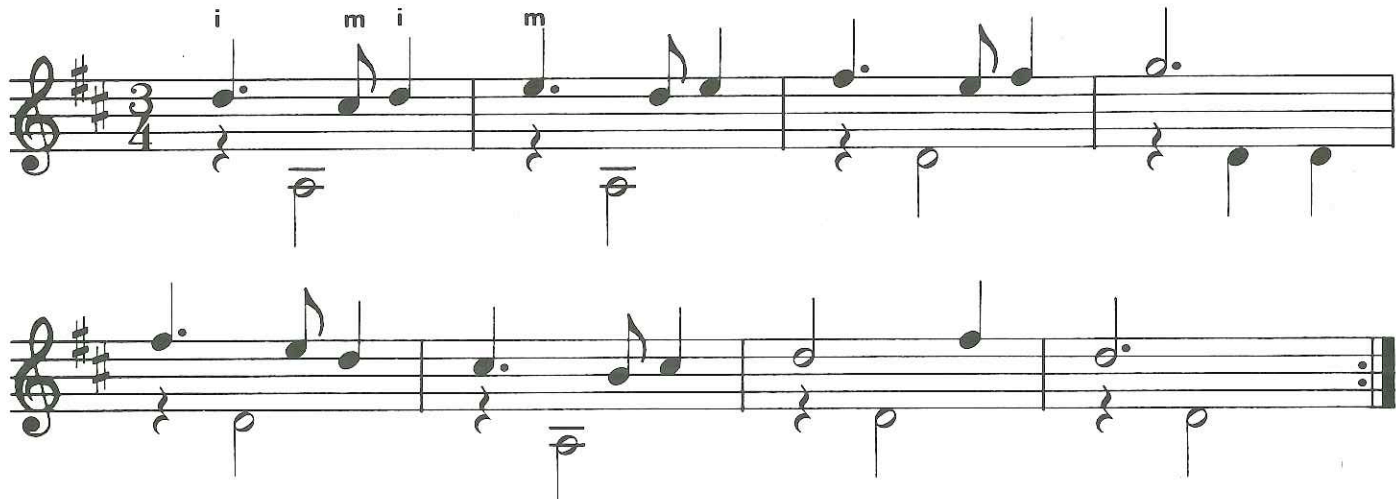


means that you sharp all F's and C's.

In the next exercise, all the F's are sharped. Remember to use the thumb free-stroke on the bass notes (stems down).



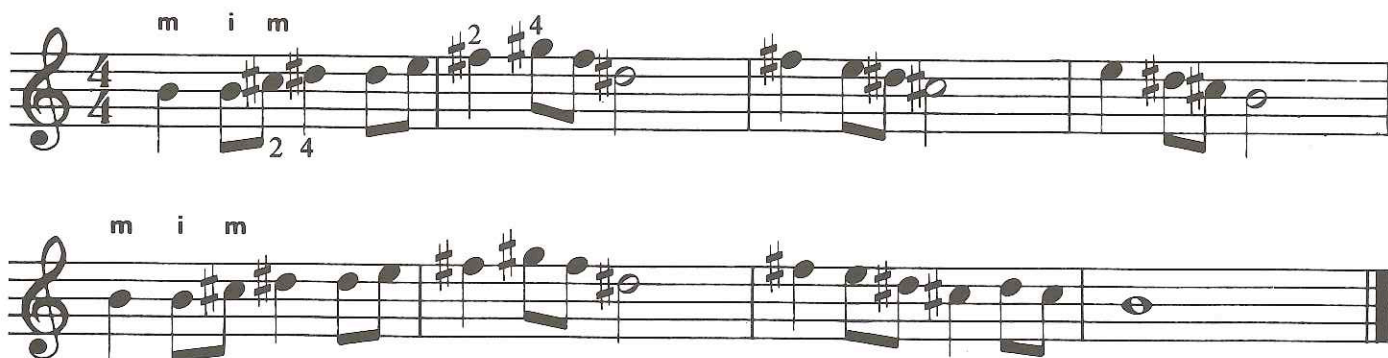
In the next exercise, both the F's and C's are sharped:



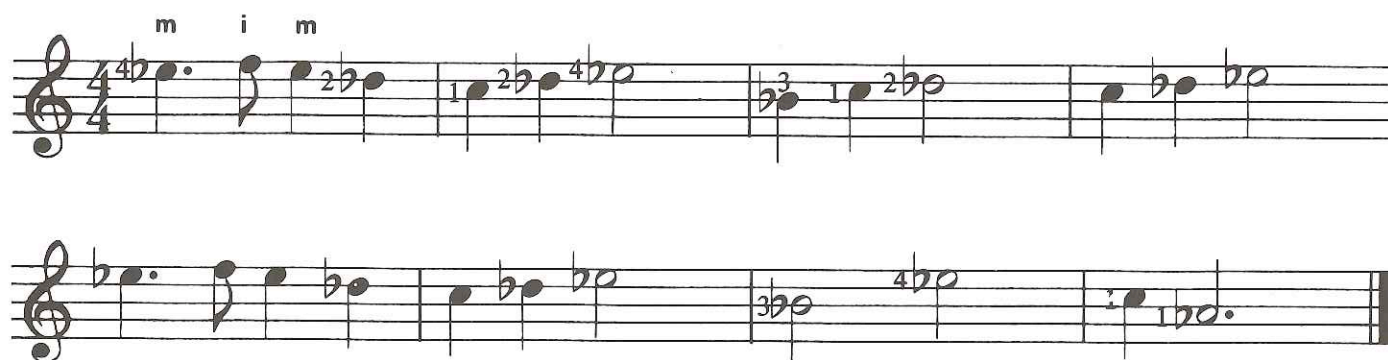
MORE ON ACCIDENTALS

You have become acquainted with the chromatically altered notes on the first three strings. Remember that these notes can be written either as sharps or flats. (Refer back to page 42). The next two pieces will help you to get to know these notes better.

Long, Long Ago



London Bridge



In addition to the sharp and flat signs, there is the **natural** sign: \natural

The natural sign cancels a previous sharp or flat.

Remember: a note that has been sharped or flatted stays that way for the whole measure. The natural sign is the only way to change the note back within a measure.

Natural Etude



Play: **Meditation**, p. 22 of
Finger Style Pop Classics

Folk Song

Be sure that you are using consistent **i-m** alternation except when indicated otherwise, as in measures 8 and 9 of FOLKSONG above. If you alternate fingers correctly in LULLABYE, you will come out on **i** with no cross-fingerings and no repetitions of a finger.


Lullabye

MUSIC IN TWO PARTS

The full sound of melody and harmony combined into a solo is a distinctive feature of classical guitar playing. In the following pieces the thumb supplies a simple but effective bass-string accompaniment to the melody. Only the open bass strings are used.

Melody and bass are written as separate parts on the same staff. Stems point **up** for all melody notes and stems point **down** for all bass notes. Don't be thrown by the overlapping of time values in the two parts. Each part adds up to the correct number of beats in a measure taken by itself. For example:

Count melody: 1 - 2 3 - 4



Count bass: (1) 2 - 3 4

Rests are used in the bass part on first beats, because a melody note is being played. The bass note, in turn, overlaps the next melody note(s). Practice these exercises to sharpen your technique and counting before playing the pieces on page 49. Play a rest stroke with the fingers and a free stroke with the thumb.



Exercise 1 (4/4):

Melody: 1 - 2 3 4 1 - 2 3 - 4 1 - 2 - 3 4 1 - 2 - 3 - 4

Bass: (1) 2 - 3 - 4 (1) 2 - 3 4 (1) 2 3 - 4 (1) 2 3 - 4

Exercise 2 (4/4):

Melody: m i m i m i m i m

Bass: (1) 2 - 3 - 4 (1) 2 - 3 4 (1) 2 3 - 4 (1) 2 3 - 4

Exercise 3 (3/4):

Melody: m i m i m i m

Bass: (1) 2 - 3 - 4 (1) 2 - 3 4 (1) 2 3 - 4 (1) 2 3 - 4

The next piece will give you a chance to use all your chords in a typical folk-style accompaniment. The accompaniment is called a **bass-brush**. Play the lowest note with a rest stroke of the thumb; then brush the remaining strings with the thumb. The effect is a rhythmic “oom-pah.”

The bass note for the E chord is the open sixth string E; for Am it is the open fifth string A; for Dm the open fourth string D.

Bass - brush Bass - brush

Play this bass-brush pattern along with the melody to HAVA NAGILA found on the audio; then work on the melody. Notice the syncopation in the second half of the melody.

This piece also uses 1st and 2nd endings when it repeats. The 1st and 2nd endings are the bracketed measures with the numbers 1 and 2 in the upper left corner of the bracket. Play through the first four measures until you reach the repeat sign || of the 1st ending; then repeat measures 1 through 3, skip the 1st ending and go on to the 2nd ending. Follow the same procedure for the second line.

Hava Nagila

Israeli dance

15

Count: 1 2 3 & 4 &

Count: 1 2 3 4

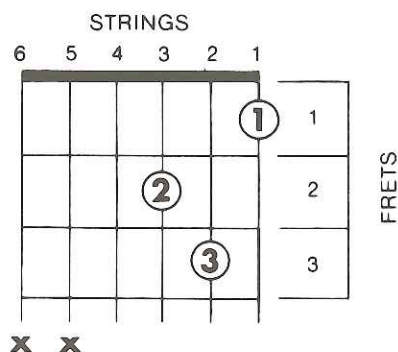
Count: 1 & (2) & 3 & 4

47

D MINOR CHORD



Dm



Play strings one through four, omitting the fifth and sixth strings, for the Dm chord.

Changing from Am to Dm will be more of a challenge because the finger positions change. Concentrate on the placement of your 3rd finger. **TIP:** Notice that the 1st and 2nd fingers stay in the same relationship.

WAYFARING STRANGER is on the audio, so you can practice playing chords along with it. Play one brush stroke on the first beat of each measure.

When you can play the chords along with the audio, learn to play the melody as well. You may wish to play a duet with a friend or your teacher.

Wayfaring Stranger

14

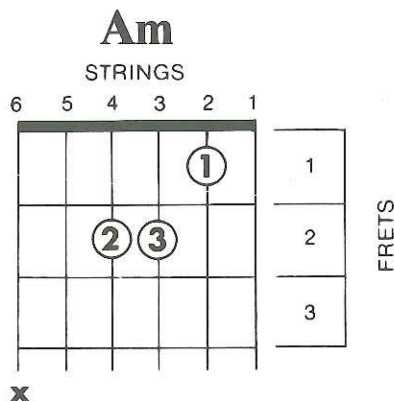
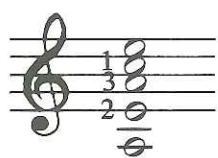
2, Band 2

Play: **One-Note Samba**, p. 20 of
Finger Style Pop Classics

PLAYING CHORDS

Three or more notes played at the same time are called a **chord**. Guitar chords can be learned either from notes or from chord diagrams. Here are your first two chords:

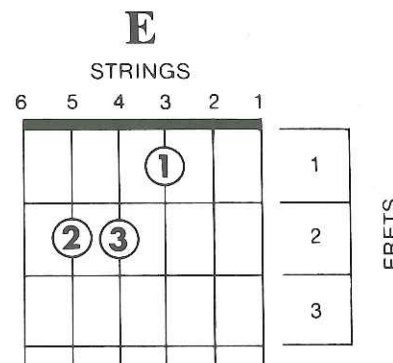
A MINOR CHORD



x

x = Do not play this string.

E MAJOR CHORD



Notice that these chords are “look-alikes.” This means that changing from one chord to the other is easy — just raise the fingers slightly, keep them together, and move them over one string. Make sure the fingers are curved and that they press straight down on their tips.

You can play these chords by using a **brush stroke** with your thumb. Brush your thumb lightly across the strings. Play all six strings for the E chord. Play strings one through five, omitting the sixth string, for the Am chord.

Practice changing chords along with the melody to the following song, which is on the audio. Play a brush stroke on the first beat of each measure. Continue playing the same chord until a new chord letter appears above the music. Each chord should be held for four full beats. Change your fingers for the new chord after the fourth beat of the measure.

Also practice playing the melody which uses some of the syncopated rhythms you learned on page 44. Write the counts under the syncopated measures before you play.

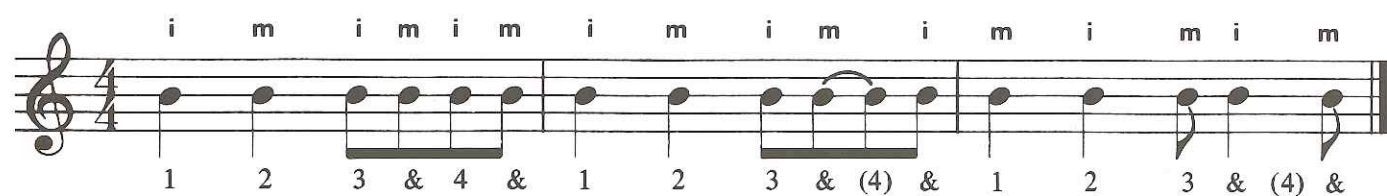
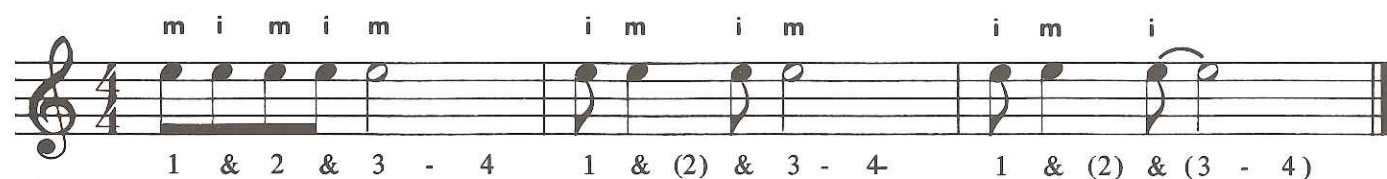
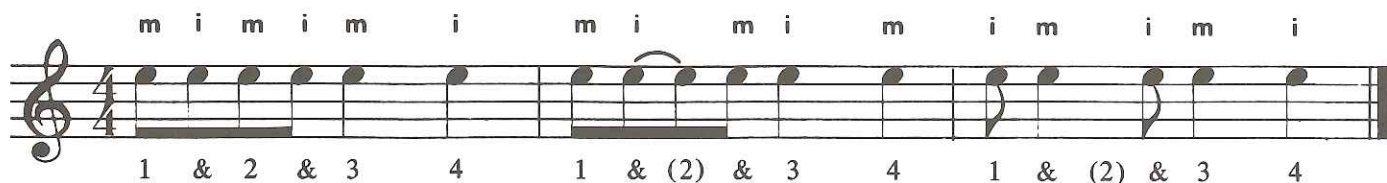
Joshua Fought The Battle Of Jericho

13



SYNCOPIATION

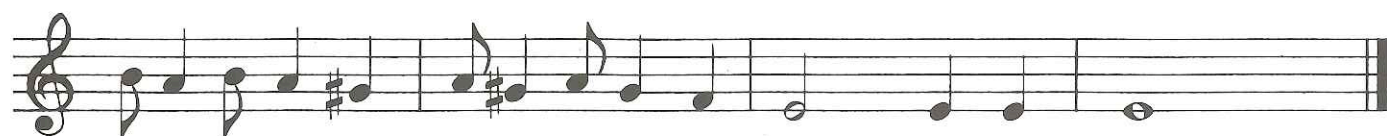
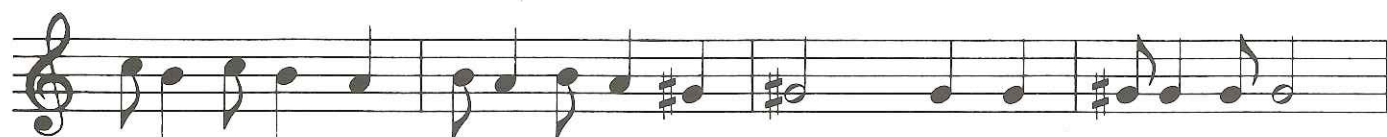
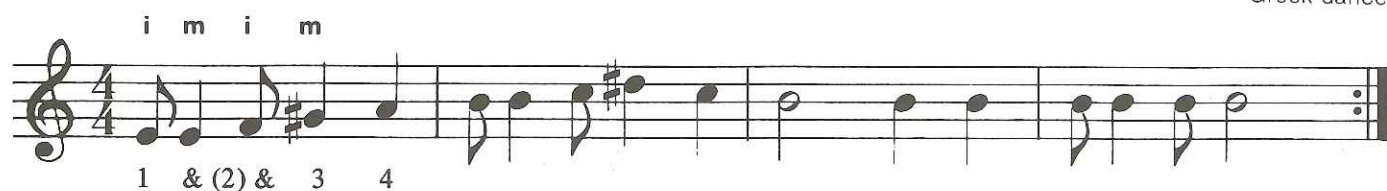
Up to now in this book the musical stress (called **accent**) has fallen on the main counts of a measure. When the accent falls on the off-beats (the & counts) it is called **syncopation**. Syncopation results from placing a quarter note on an off-beat count or from tying an eighth note to a quarter or half note. Practice the exercises below to learn how to play syncopation. COUNT ALOUD as you play.



MISERLOU gives you an opportunity to play both syncopation and the new notes G \sharp and D \sharp that you just learned. Write the counting below the music before playing it.

Miserlou

Greek dance

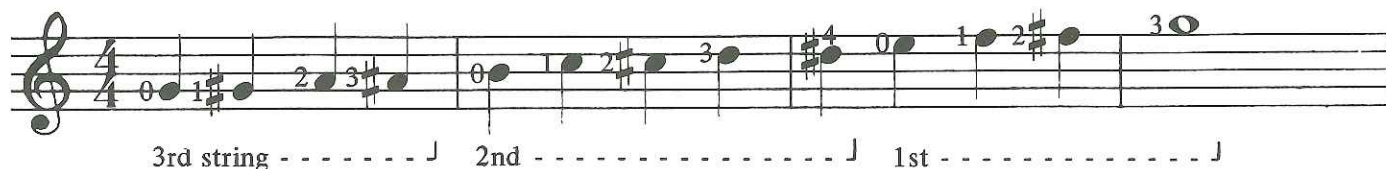


Play: Yesterday, p. 18 of
Finger Style Pop Classics

THE CHROMATIC SCALE

A scale composed entirely of halfsteps is called a **chromatic scale**. Sharps are used in the ascending form, and flats are used in the descending form. Play the chromatic scale below which uses all notes on strings one, two and three.

Remember the technique point from page 23 — **Don't move fingers unnecessarily**. Therefore, when you are going up the scale, leave each finger **down** until you change to the next string. This will also help develop the stretch of your fingers.



The following piece uses both the C# and F# and introduces an important rule. When a note is sharpened or flatted at the beginning of a measure it remains sharp or flat throughout the measure.

Aura Lee

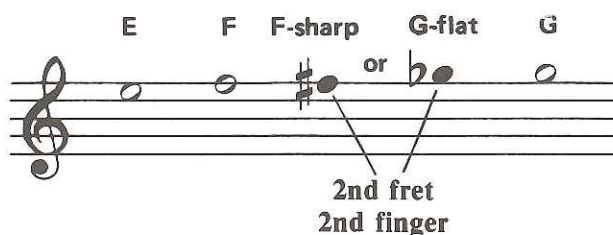


Play: Do-Re-Mi, p. 16 of
Finger Style Pop Classics

SHARPS AND FLATS

The notes you learned to play on the first string were E (open), F (1st fret) and G (3rd fret). Between F and G is a new note which can be written two different ways:

FIRST STRING



SHARP

The symbol \sharp is called a **sharp** and raises the pitch of a note by one-half step or one fret.

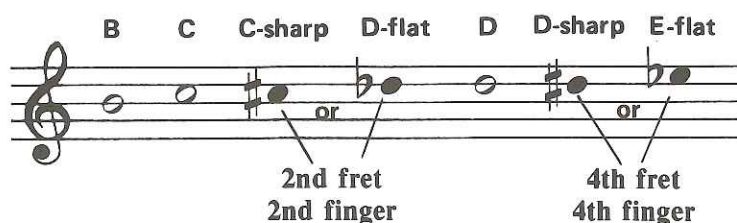
FLAT

The symbol \flat is called a **flat** and lowers the pitch of a note by one-half step or one fret.

Sharped or flatted notes are called **accidentals**. There is a sharped or flatted note between all letters except E to F and B to C. Sharped and flatted notes that identify the same pitch are called **enharmonic tones**.

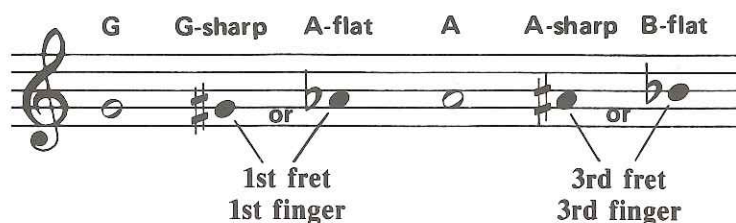
The accidentals on the second string are:

SECOND STRING



The accidentals on the third string are:

THIRD STRING

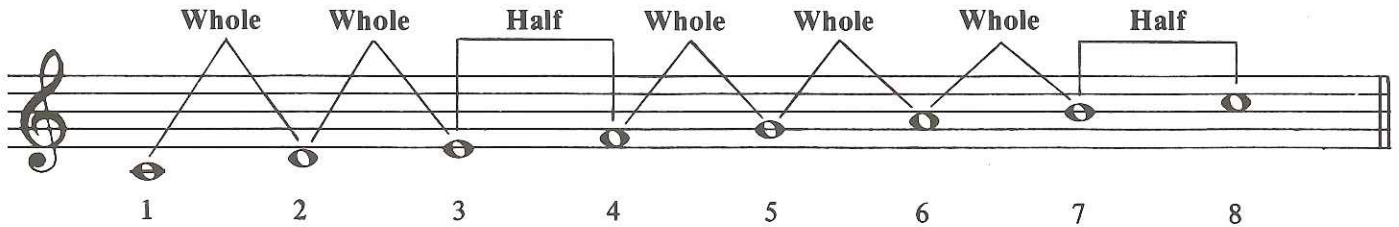


12

**Play: Try To Remember, p. 14 of
*Finger Style Pop Classics***

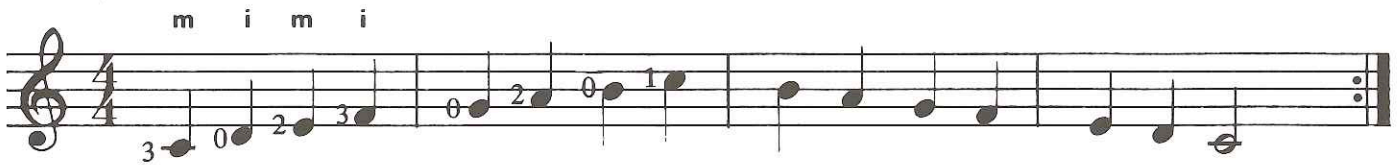
SCALES

The smallest **interval** (distance between two notes) on the guitar is called a **half step**. A half step is the distance from one fret to the next on any string. Two half steps or an interval of two frets is called a **whole step**. A scale is a series of notes in a pattern of half and/or whole steps. Following is the combination of whole and half steps known as the **major scale**. The major scale below (C Major) is named for its first and last note.



Notice that there is a half-step between notes 3 and 4 and again between 7 and 8. Guitarists increase their playing ability by practicing scale exercises such as the following.

THE C MAJOR SCALE



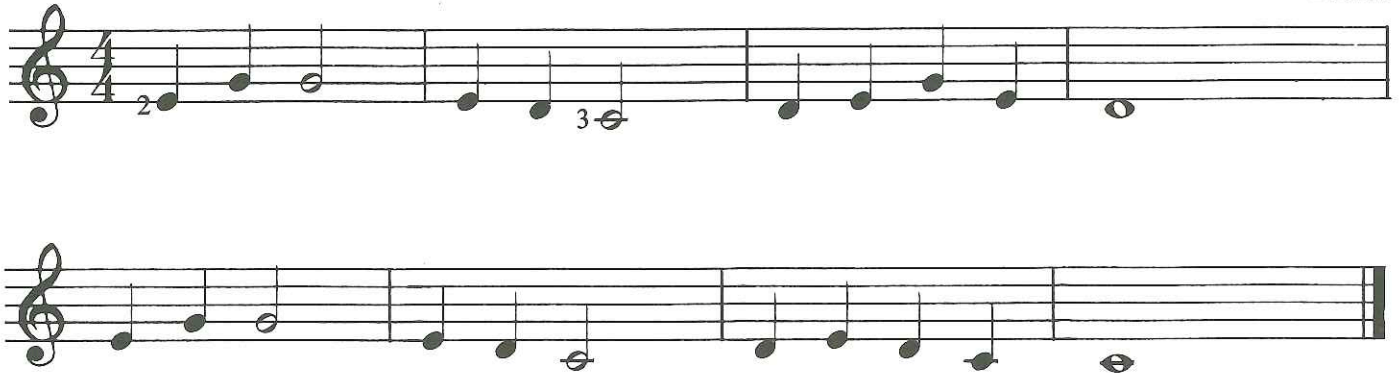
Joy To The World



When a bass-note melody goes up to the third string, you can use the thumb to play the third string.

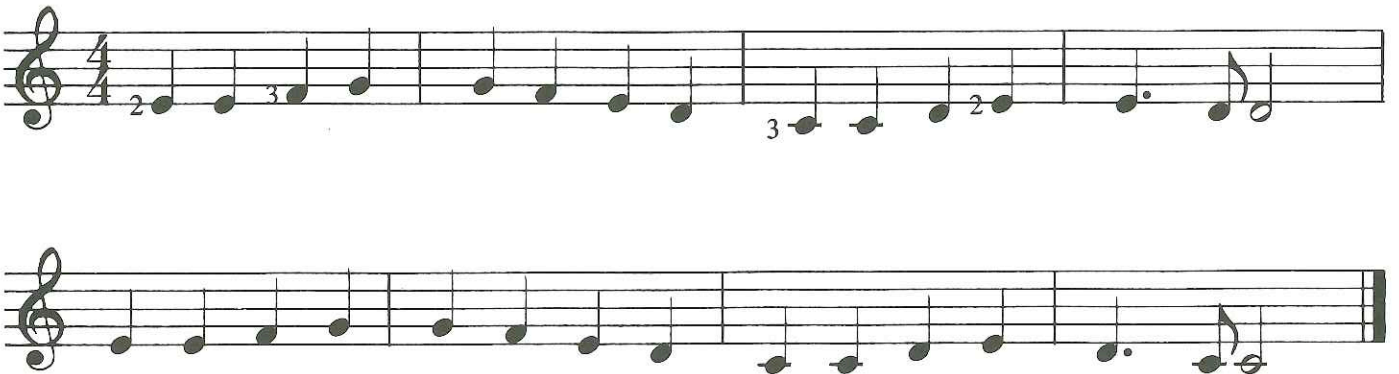
New World Theme

Dvorak



Ode To Joy

Beethoven



When a melody involves the use of several strings, you should play the i-m rest-stroke, even on the bass notes.

Shalom Chaverim



Play: All My Loving, p. 12 of
Finger Style Pop Classics

NOTES ON THE FIFTH STRING

Diagram illustrating the notes on the fifth string of a guitar, corresponding to the fretboard grid.

The fretboard grid shows strings 6, 5, 4, 3, 2, 1 (from left to right) and frets 1, 2, 3 (from top to bottom). The notes A, B, and C are indicated on the fifth string (string 5) at the open, 2nd fret, and 3rd fret positions respectively.

Notes on the fifth string:

- A: open
- B: 2nd fret, 2nd finger
- C: 3rd fret, 3rd finger

Use a thumb rest stroke or free stroke.

Musical notation for a sequence of notes on the fifth string, corresponding to the sequence: A, A, B, C, A.

Say: A A B C A

The Volga Boatmen

Musical notation for the first line of 'The Volga Boatmen'.

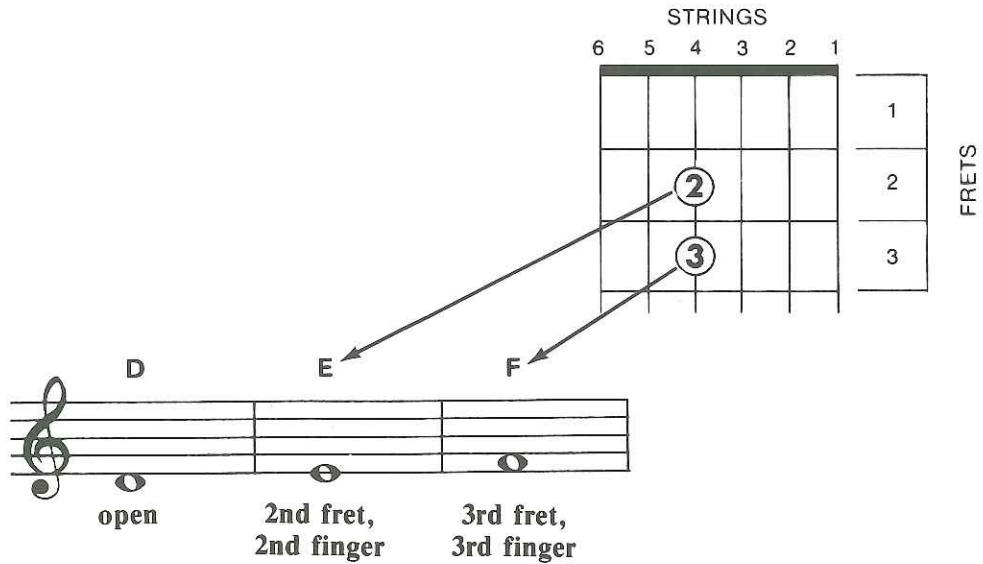
Hymn

Musical notation for the first line of the Hymn.

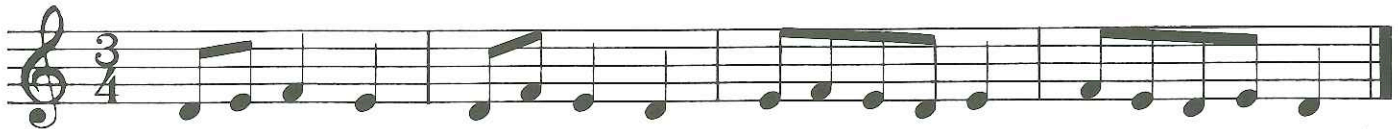
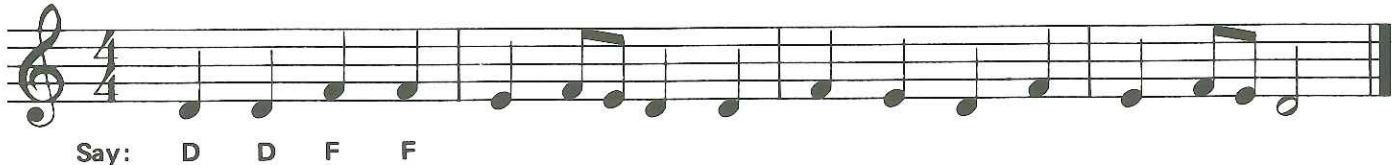
Musical notation for the second line of the Hymn.

Musical notation for the third line of the Hymn.

NOTES ON THE FOURTH STRING

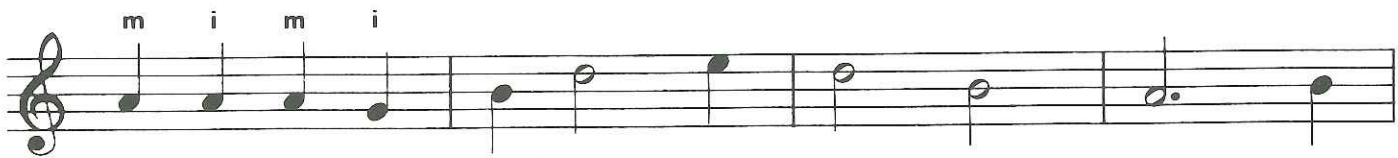
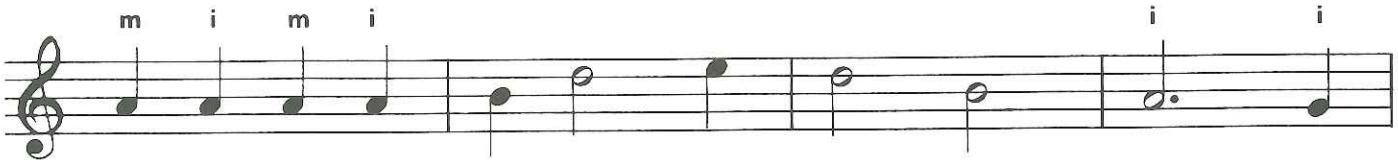
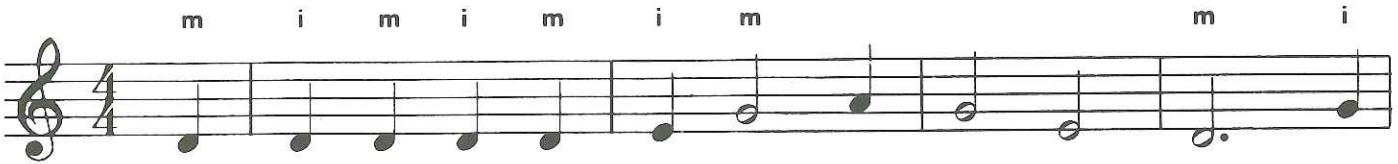


Play these exercises with the thumb (rest stroke or free stroke).



The Riddle Song

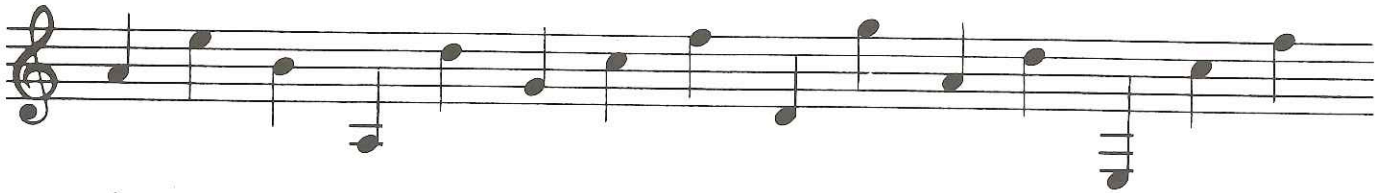
Use the i-m rest stroke.



Play: **Summertime**, p. 37 of
Finger Style Pop Classics

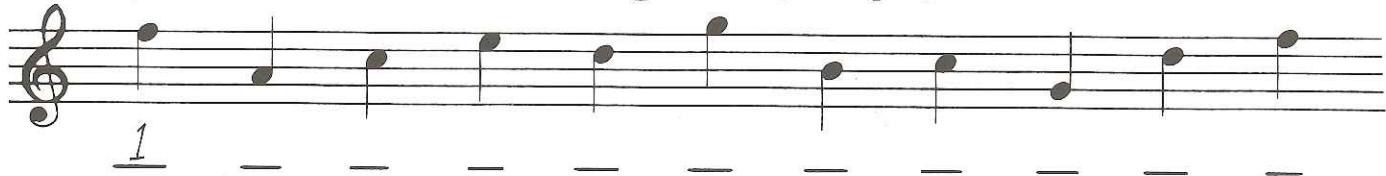
REVIEW OF MUSIC SYMBOLS

1. Write the letter name under each note.



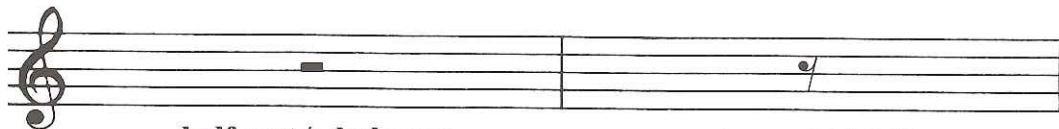
A _ _ _ _ _

2. Write the number of the left-hand finger used (o if open).



1 _ _ _ _ _

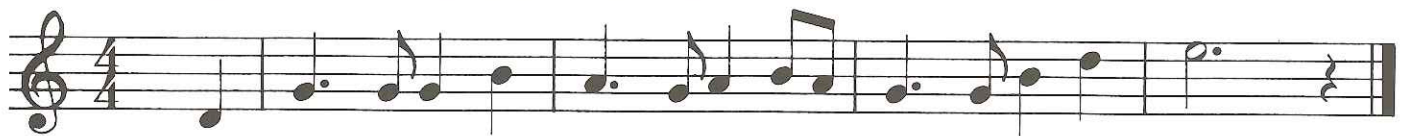
3. Circle the correct name of the rests.



half rest/whole rest

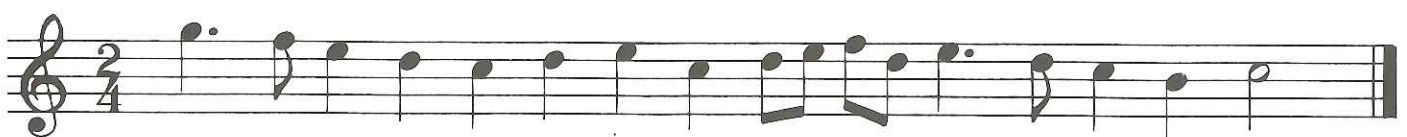
quarter rest/eighth rest

4. Write the numbered counts underneath the music.

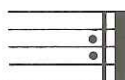


Count:

5. Write in the missing bar lines.



6. Write the name of this musical sign



_____.

In THE STREETS OF LAREDO, the teacher's part begins 5 beats before your part.
Count your rests and come in on beat 3 of the second measure.

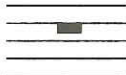



The Streets Of Laredo

11

The musical score is written for Soprano (S) and Tenor (T) voices in 3/4 time. The Soprano part begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note A4 in the second measure. The Tenor part begins with a half note G3, a quarter note A3, a half note B3, and a quarter note A3 in the first measure. The score consists of five systems of two staves each. The first system shows the initial entries. The second system includes a 'C1' marking above the Soprano staff in the fourth measure. The third system shows the continuation of the melody. The fourth system shows the final measures of the piece, with the Soprano part ending on a whole note G4 and the Tenor part ending on a half note G3.

RESTS

Rests indicate silence in music. There is a rest for each note you have learned. Rests are used to show an exact cut-off of sound or to fill incomplete measures. Study the table below; then play the exercises which follow.

	NOTE		REST
WHOLE		=	
HALF		=	
QUARTER		=	
EIGHTH		=	

Count: 1 2 3 4 1 2 3 4 1 2 - 3 4 1 2 3 4

In $\frac{3}{4}$ time a whole rest is used to indicate a complete measure of rest.

1 2 1 - 2 1 & 2 & 1 2 1 & 2 & 1 - 2

**Play: Chim Chim Cher-ee, p. 8 of
*Finger Style Pop Classics***

DOTTED QUARTER NOTES

A dot after a note increases its value by one-half. If a dot is added to a quarter note it is counted as follows:

$$\begin{array}{ccccccc}
 \text{Quarter Note} & + & \text{Dot} & = & \text{Dotted Quarter Note} & = & \text{Quarter Note} + \text{Eighth Note} \\
 1 \text{ Beat} & & \frac{1}{2} \text{ Beat} & & 1\frac{1}{2} \text{ Beats} & &
 \end{array}$$

In the following exercises the dotted quarter-note measures will sound exactly like the preceding measures which are written with ties.

Exercise 1 (4/4 time):

Count: 1 2 & 3 4 1 - 2 & 3 4 1 - 2 & 3 4

Exercise 2 (3/4 time):

Count: 1 2 & 3 1 - 2 & 3 1 - 2 & 3

Alouette

Exercise 3 (4/4 time):

Count: 1 2 & 3 4 1 & 2 & 3 4

Blow The Man Down

Exercise 4 (3/4 time):

Count: 1 2 & 3

Exercise 5 (4/4 time):

The Ash Grove

i m i m i

Count: 3 1 2 3 & 1 2 & 3 &

Good King Wenceslas

10

m i m i




S




T


3 2 3 4

Cl₁

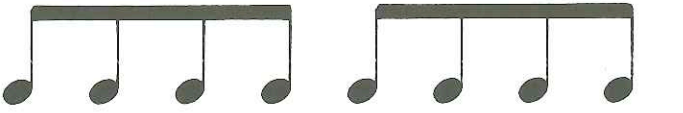
EIGHTH NOTES

Up to this point you have played whole notes , half notes  and quarter notes . You have learned that $\text{whole note} = \text{half note} + \text{half note} = \text{quarter note} + \text{quarter note} + \text{quarter note} + \text{quarter note}$.

The quarter note can be divided into two notes called **eighth notes**. Eighth notes are recognized by their flag  or . If they are written in pairs, a **beam** is used .

Since 2 eighth notes  are played on one beat in $\frac{4}{4}$ or $\frac{3}{4}$, they are counted as follows:


$\frac{4}{4}$



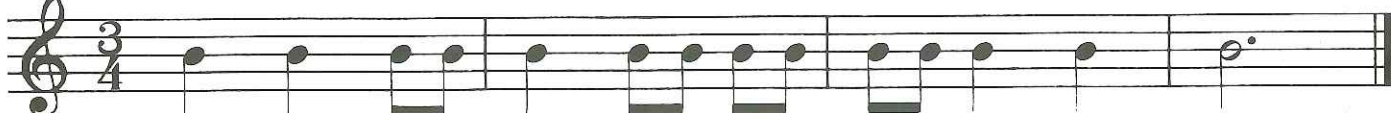
The beat: 1 & 2 & 3 & 4 &

 ^ (and) ^ ^ ^ ^

Count carefully on the following exercises. Keep a steady beat as you play.



Count: 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 3 & 4

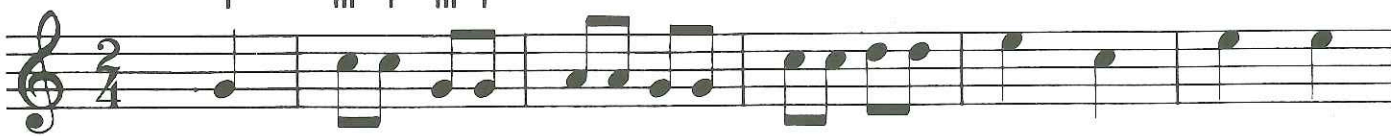


Count: 1 2 3 & 1 2 & 3 & 1 & 2 3 1 2 3

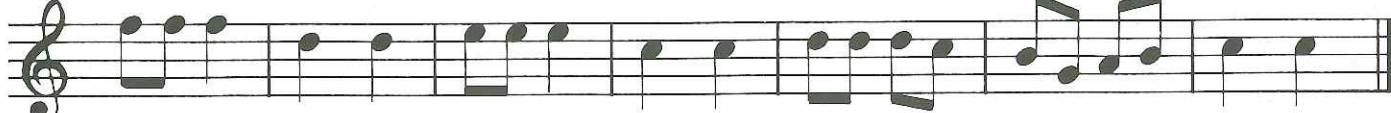
$\frac{2}{4}$ **TIME** $\frac{2}{4}$ time tells you that there are two beats per measure and the quarter note gets one beat. It is like splitting a $\frac{4}{4}$ measure in half.

Bingo

i m i m i



Count: (1) 2 1 & 2 & 1 & 2 &



Play: *Light My Fire*, p. 6 of
Finger Style Pop Classics

The next piece is one you played earlier. There it was a single line melody; now it is a solo and in a different key. Be sure to observe the key signature: F's and C's are sharped. Notice also the occasional tied notes in the bass, plus the C# in the bass at the end of the third line. The melody note A should keep ringing while you play the bass notes here, so you will have to stretch the fourth finger.

Au Clair de la Lune

20

The musical score for "Au Clair de la Lune" is presented in four systems. Each system consists of a treble staff and a bass staff. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The melody is a simple, flowing line with some tied notes. The bass line consists of single notes, some of which are tied across measures. The piece ends with a double bar line.

ACCIDENTALS ON STRING 6

You have now learned all the notes in the first position except for the accidentals on the sixth string. They are:

F sharp/G flat G sharp/A flat

The diagram shows a section of a guitar fretboard with two frets highlighted. The first fret is labeled '2nd fret 2nd finger' and the second fret is labeled '4th fret 4th finger'. The frets are marked with a sharp sign (#) and a flat sign (b) to indicate the notes F sharp/G flat and G sharp/A flat respectively.

Play these exercises with the thumb rest-stroke.

The second system of the exercise continues the 4/4 rhythm. It begins with a treble clef and a 4/4 time signature. The first measure contains two eighth notes: G4 (labeled 4#) and A4 (labeled 2). The second measure contains two eighth notes: B4 (labeled 4) and C5 (labeled 2#). The third measure contains two eighth notes: D5 (labeled 4#) and E5 (labeled 2). The fourth measure contains two eighth notes: F5 (labeled 4) and G5 (labeled 2#). The fifth measure contains two eighth notes: A5 (labeled 4#) and B5 (labeled 2). The sixth measure contains two eighth notes: C6 (labeled 4) and D6 (labeled 2#). The seventh measure contains two eighth notes: E6 (labeled 4#) and F6 (labeled 2). The eighth measure contains two eighth notes: G6 (labeled 4) and A6 (labeled 2#). The ninth measure contains two eighth notes: B6 (labeled 4#) and C7 (labeled 2). The tenth measure contains two eighth notes: D7 (labeled 4) and E7 (labeled 2#). The eleventh measure contains two eighth notes: F7 (labeled 4#) and G7 (labeled 2). The twelfth measure contains two eighth notes: A7 (labeled 4) and B7 (labeled 2#). The thirteenth measure contains two eighth notes: C8 (labeled 4#) and D8 (labeled 2). The fourteenth measure contains two eighth notes: E8 (labeled 4) and F8 (labeled 2#). The fifteenth measure contains two eighth notes: G8 (labeled 4#) and A8 (labeled 2). The sixteenth measure contains two eighth notes: B8 (labeled 4) and C9 (labeled 2#). The system ends with a double bar line.

Deck The Halls

Lilliburlero

**Play: You Needed Me, p. 30 of
*Finger Style Pop Classics***

THE FULL CHROMATIC SCALE

You can now combine the 6th string notes with those already learned to make up the full first-position chromatic scale. Play the *i-m* rest stroke throughout. You will have to move your thumb back from its resting place on the 6th string in order to play the 6th string notes. Since there is no string for the fingers to rest against, let them come to rest against the thumb.

The musical notation illustrates the full chromatic scale in first position, divided into four sections corresponding to different strings. Each section shows a sequence of notes with fingerings indicated by numbers 0-4 and string changes indicated by circled numbers below the staff.

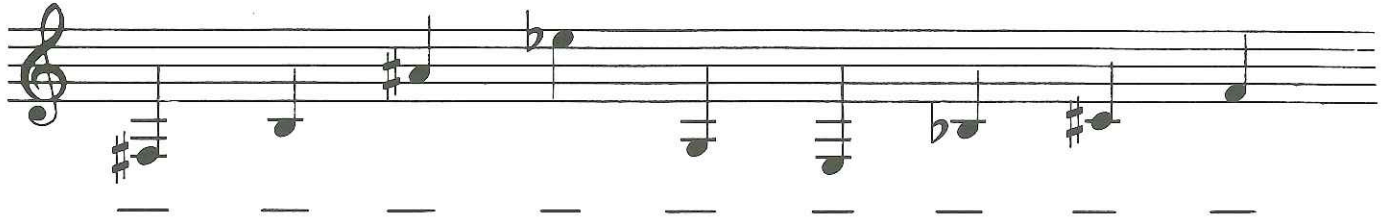
- String: ⑥**: Ascending scale from 0 to 4, then descending from 4 to 0. Notes: 0, 1, 2 \sharp , 3, 4 \sharp , 0, 1 \sharp , 2, 3, 4 \sharp , 0, 1 \sharp , 2, 3, 4 \sharp , 0.
- String: ⑤**: Ascending scale from 1 to 4, then descending from 4 to 1. Notes: 1 \sharp , 2, 3 \sharp , 0, 1, 2 \sharp , 3, 4 \sharp , 0, 1, 2 \sharp , 3, 4 \sharp , 0, 1, 2 \sharp , 3, 4 \sharp .
- String: ④**: Ascending scale from 1 to 4, then descending from 4 to 1. Notes: 1 \flat , 2, 3 \flat , 0, 1, 2 \flat , 3, 4 \flat , 0, 1, 2 \flat , 3, 4 \flat , 0, 1, 2 \flat , 3, 4 \flat .
- String: ③**: Ascending scale from 2 to 4, then descending from 4 to 2. Notes: 2, 1 \flat , 0, 4 \flat , 3, 2 \flat , 0, 4 \flat , 3, 2 \flat , 0, 4 \flat , 3, 2 \flat , 0, 4 \flat , 3, 2 \flat , 0.

The full chromatic scale is a terrific strength developer if done properly. Going up, leave the fingers down until the string changes; then lift them as a group so that they hover over the next string. Coming down, the fingers simply attack and release individually, but you should still try to keep them spread apart and pointed straight down at their respective frets.

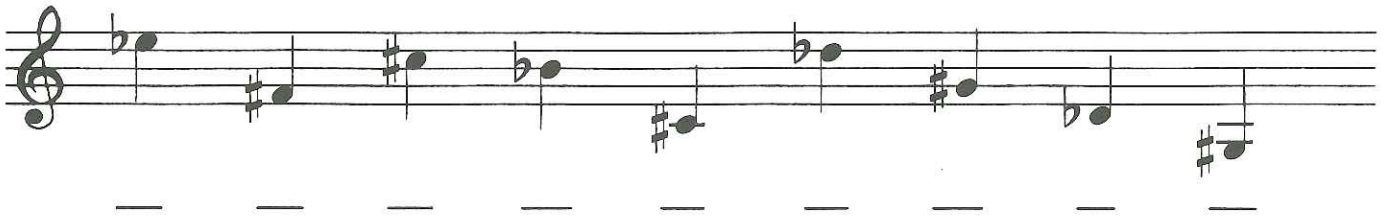
You should use the chromatic scale for a practice warm-up, for about five minutes a day. Play slowly, work for the best possible finger positions, and your fingers will grow steadily stronger.

REVIEW OF MUSIC SYMBOLS

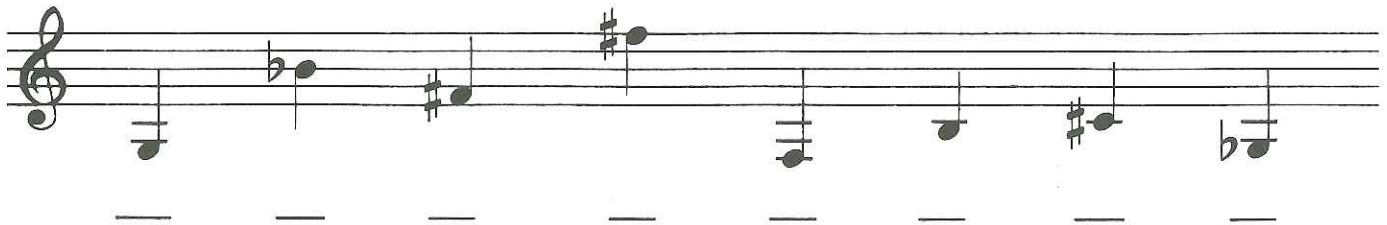
1. Write the letter name under each note (include sharp and flat where needed):



2. Write the number of the string the note is found on:



3. Write the number of the finger used to play:



4. Write the letters (A, B) that describe the form of Au Clair de la Lune on page 57:

5. Write the counts under the following syncopated melody; then play it.



NEW FINGER COMBINATIONS

Finger combinations other than standard chords are used in classical guitar playing. They come up again and again, because the harmonies they produce are pleasing to the ear. The following exercise is a good example and should be memorized. Watch out especially for the paired 2nd and 4th fingers (in measures one and three, for example). The fourth finger is used here for 3rd fret notes in the interest of a better finger position and better transition to the next pair of notes.



If you can play the above exercise, you should have no real difficulty with the following piece, GREENSLEEVES. It is probably the best known of all English traditional songs and the culmination of your first lessons in classical guitar playing.

This arrangement of GREENSLEEVES features the classic old English version of the melody used by Ralph Vaughn Williams in “Fantasia on Greensleeves.” You may also recognize the melody as being the same as the Christmas song, WHAT CHILD IS THIS?

Greensleeves

21



NOTES ON THE FINGERBOARD

IN FIRST POSITION

	E	A	D	G	B	E	
							FRET
	A#	D#	G#				1
	F	or	or	or	C	F	
	Bb	Eb	Ab				
	F#				C#	F#	2
	or	B	E	A	or	or	
	Gb				Db	Gb	
				A#			3
	G	C	F	or	D	G	
				Bb			
	G#	C#	F#		D#	G#	4
	or	or	or	B	or	or	
	Ab	Db	Gb		Eb	Ab	
STRING	6	5	4	3	2	1	

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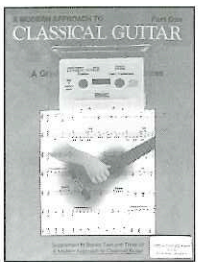


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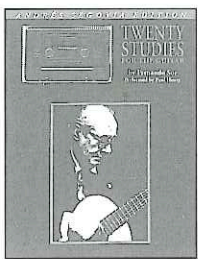


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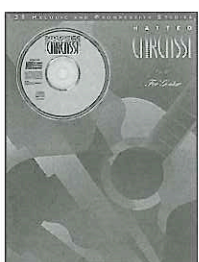
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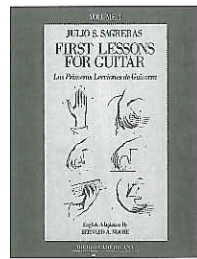
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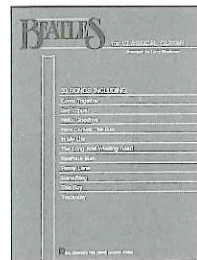
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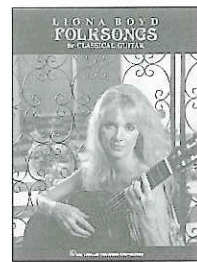
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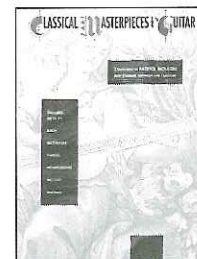
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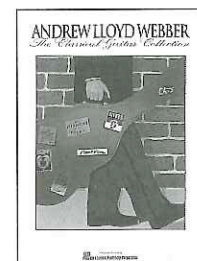


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| 31 Third-Position Etude No. 2 | 62 "Chorale" from the ST. MATTHEW PASSION by J. S. Bach |
| | 63 Andante by F. Sor |

TO THE PLAYER

To progress through the material ahead, you need to have mastered the skills covered in Book One. Specifically, these are:

- Tuning the guitar.
- Playing alternating i - m rest-stroke.
- Playing fingers and thumb together.
- Recognizing all the notes in the first position.
- Recognizing various basic musical time indications.
- Playing Am, E, and Dm chords with bass-brush strum.

The lessons ahead contain new techniques for both the right and left hands. Also, you will learn notes on the fingerboard as far as the 6th fret and will become acquainted with the classical guitar solo repertoire. As in Book One, there are many student-teacher duets. **This book is available as a book/CD and “book only” version.** The teacher’s part is included on the CD so you can practice your part together with the teacher’s; look for the ♦ symbol in the margin. A tuning track is included as track 1 of the CD.

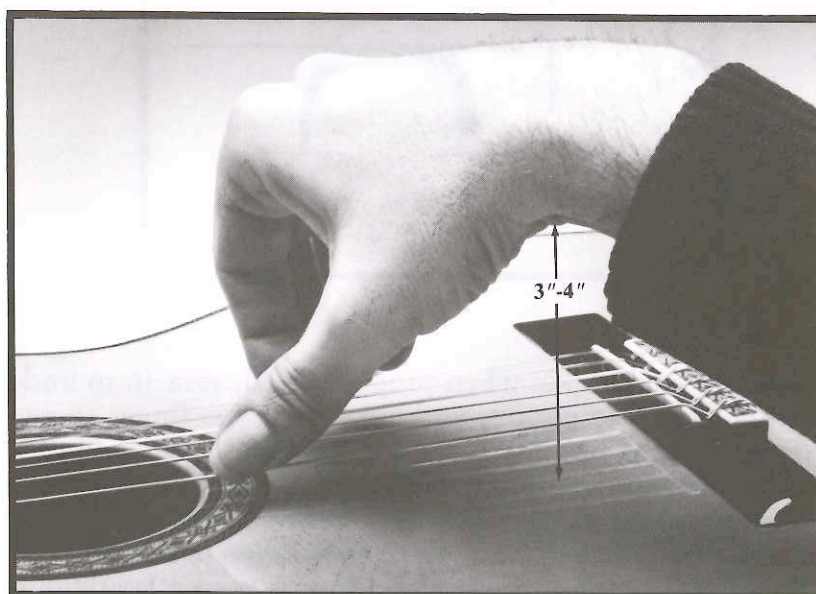
Try to increase your practice time to an hour a day during the coming months. As in the development of any physical skill, results are proportional to effort. How you practice is just as important as how much. Practice all new material very slowly and carefully. Even when a piece is to be played fast, practice very slowly when learning and you will be rewarded by rapid progress.

THE FREE-STROKE WITH THE FINGERS

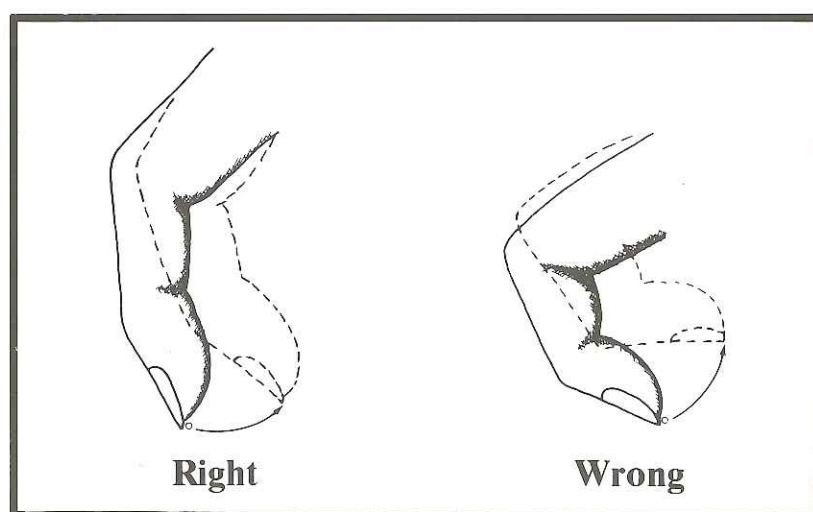
Whenever more than two notes are played at the same time, the **free-stroke** is used. It is also used when notes are played on adjacent strings, either together or consecutively. Three or more notes played simultaneously are referred to as **chords**. A consecutive pattern of notes played on adjacent strings is known as an **arpeggio** (from Italian **arpa**, meaning “harp”).

Arpeggio and chord playing require use of the ring finger of the right hand. The ring finger is designated by a letter **a** (for Spanish **anular**).

The wrist position for free stroke is a little higher than for rest stroke—3-4 inches from the top of the guitar when the thumb and fingers are placed on the strings, as shown below:



Avoid flattening the knuckles. When positioned correctly, the fingers should escape the next lower string on a very shallow angle.

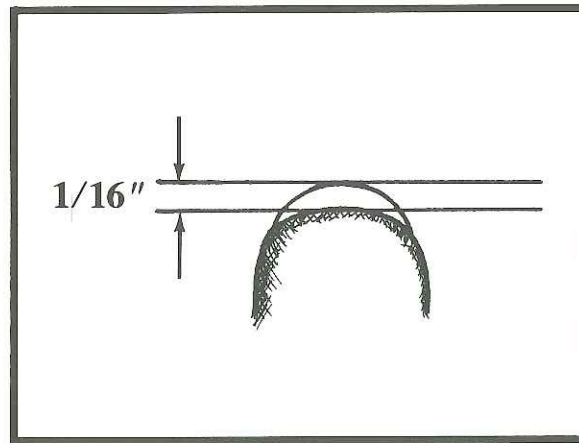


You can use a Ping-Pong ball to help learn a good free-stroke hand position. Simply grasp the ball in the palm of the hand, then place your fingers on the strings. The ball will automatically form your hand into a correct position. (If you don't have a Ping-Pong ball, a wadded-up piece of paper will do.)

FILING THE FINGERNAILS

This section and the next are for those students whose nails are in basically good shape and who would like to learn to use them correctly. If for one reason or another you cannot begin using your fingernails at this time, treat these two sections as a reference guide to be returned to later.

The shape of the nail should **not** be long and pointed, but relatively short and blunt. The nail should project about $\frac{1}{16}$ inch beyond the fingertip ($\frac{1}{8}$ inch for the thumb) seen from underneath.

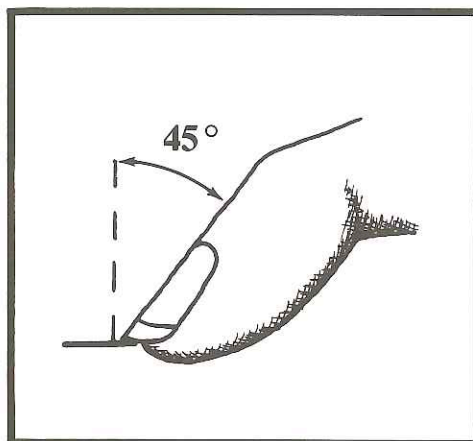


The **exact** shape the nail takes when properly filed, seen from underneath, will differ from person to person, and even from one finger to another on the same hand. This is because of variance in the arch-contour of nails. (Look at your fingertips head-on to see the arch-contour of the nails.) Not all nails have the highest point of the arch in the center. Some have it on the right; some have it on the left. Still others turn down in the center. No matter where the highest point of the arch-contour is as seen head on, it should be the longest point of the nail when seen from underneath. In the case of a nail that turns down in the center, the nail should have a squared-off appearance seen from underneath when correctly filed.

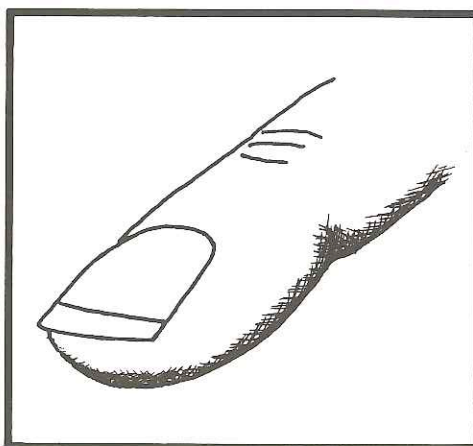
For detailed discussion and illustrations of the various nail types, see the author's **The Art Of Classical Guitar Playing** (Princeton, NJ: Summy-Birchard Music, 1980) Chapter 4.

Learning to file your nails to just the right shape will take patience. Here are some general points to guide you:

Use a metal file that has a blade covered with industrial gemstone (tradenames such as Diamon Deb, Diama-file, etc.). Hold the file at about a 45° angle to the nail. Use short back-and-forth strokes.



File with the nail just a little below eye level so that your view of the nail is as below:



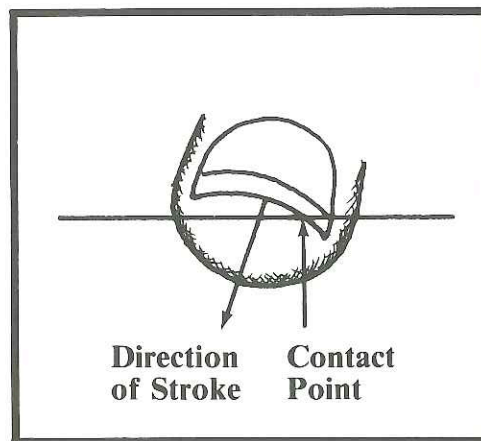
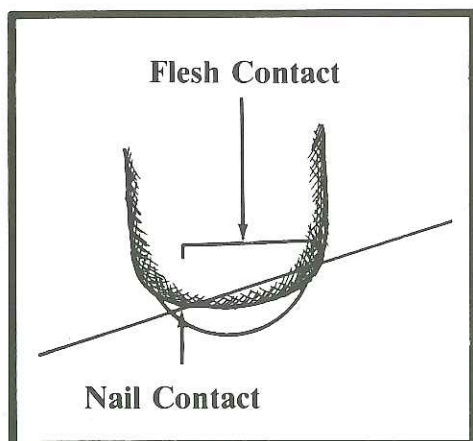
Try to shape the nail so that its edge appears as a shallow curve, or even a straight line, as in the illustration. Avoid any kind of dip, wiggle, notch, etc. in the line of the edge.

Finish the nail with a very fine grade of abrasive paper. Number 600 emery paper will do a good job; so will crocus cloth. Both are available at large hardware stores. "Jewelers' paper" (4/0 polishing paper) is favored by many advanced players for an absolutely nick-free final finish, but is a little harder to find. (Craft shops that include jewelry-making supplies usually have it; so do many guitar shops.) No matter what paper you use, the objective is a slick, glossy edge to the nail that will pass over the string without a snag.

USING THE NAILS

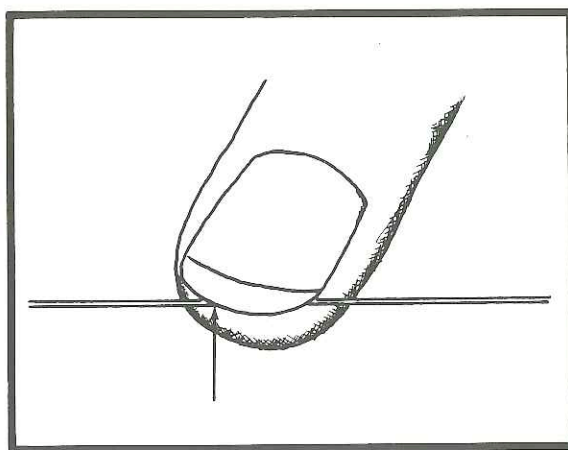
For all strokes, the string should make simultaneous contact with the nail and the tip of the finger. The flesh of the fingertip does not actually engage the string—instead it damps the string from above. The sound is produced by the nail alone.

For the **i**, **m**, and **a** fingers, the nail engages the string at one point on the left side (the side nearest the thumb). In playing, the nail will thus glide across the string from left to right.



The exact amount of angle varies, but a completely perpendicular attack is used only for an intentionally brittle or glassy tone.

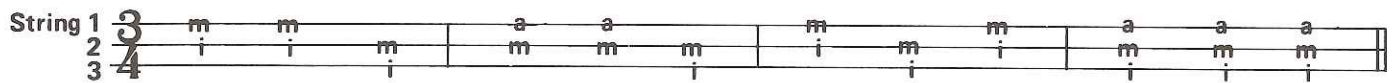
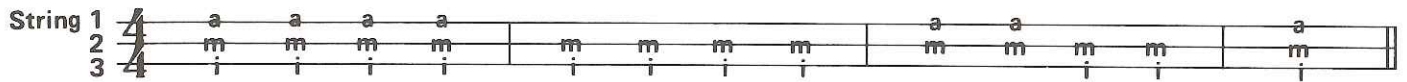
In the case of the thumb, the nail-to-string contact point for most players is near the **center** of the nail.



As the thumb plays, the string glides along the edge of the nail and releases near the down side corner.

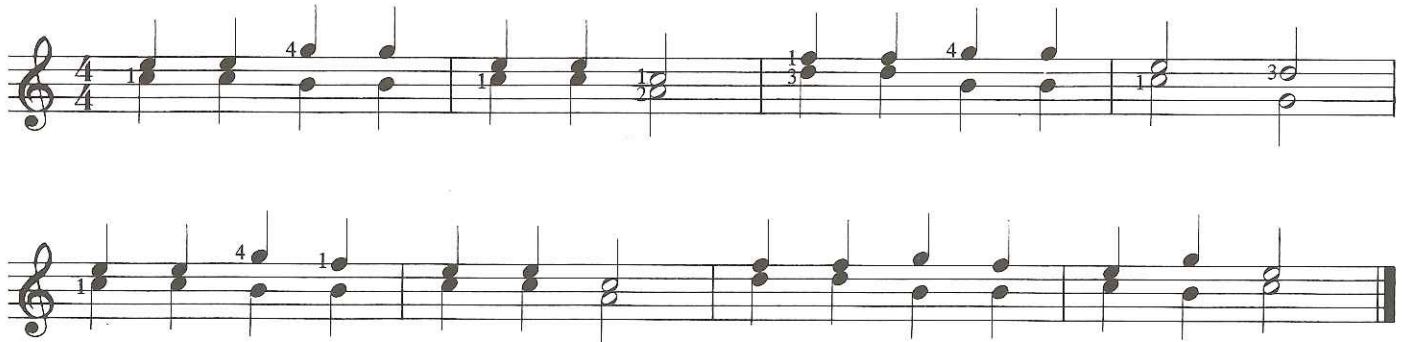
BEGINNING FREE-STROKE EXERCISES

You can get the feel of the free-stroke by playing **i**, **m**, and **a** in the following patterns on the open treble strings. (If you are not yet using fingernails, simply use the tips of your fingers.) Rest your thumb on the 6th string for support.



Playing a good free-stroke isn't entirely a matter of plucking upward. Actually, it's more of a down-and-in push followed by a release. **TIP:** It's like notching, drawing, and releasing an arrow—the "arrow" being the actual sound. Listen carefully to the tone quality. When you can produce clear, simultaneous-sounding chords, go on to the following exercises.

Use **m** and **i**



A dash before a number (-2) indicates that the finger should **remain held down** from the previous fingering.

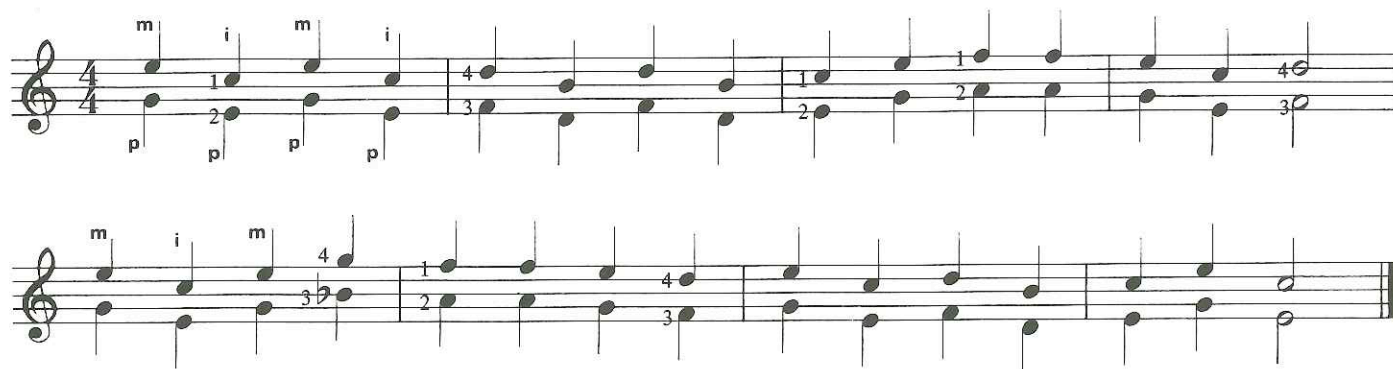
Use **a**, **m** and **i**



THE THUMB AND FINGERS TOGETHER

The thumb is generally used to play the lowest note of all chords, regardless of whether the chords have two, three or four notes.

The following exercise is similar to the type of exercises you played in the last few lessons of Book One, but with an important difference: here both the fingers and the thumb are playing the free-stroke. Be sure that the fingers play the free-stroke, **not** the rest-stroke.



Three-note chords are usually played with the thumb, index and middle fingers. Remember to push down and in at the beginning of each chord; let the actual sound come from a release, not an upward pluck. Observe left-hand fingering carefully.



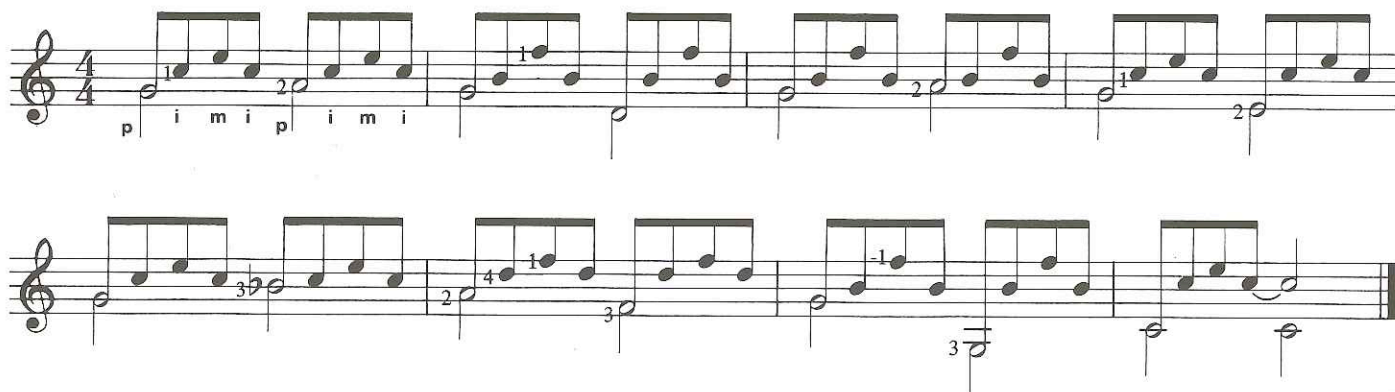
ARPEGGIOS WITH p-i-m

An arpeggio can be thought of as a broken chord. Place your fingers on the strings at the beginning of each measure as if you were going to play a single chord; then, play each finger in turn. This will greatly aid in developing right-hand security.

In the next exercise, notice the dashes that indicate the 2nd finger is serving as a **pivot** finger. (A pivot finger remains held down while other fingers move.) Notice also that the first note in each measure is a dotted half; it continues to ring while the second and third notes are played.



The next exercise, **p-i-m-i**, adds a note to the previous pattern. Once again, the first note in each measure functions as a bass note for the entire measure. The Double stem, which indicates this, is common in arpeggios. Let all notes ring until the chord changes.

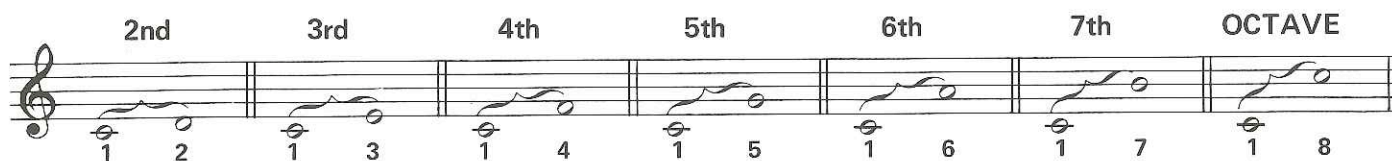


CHORD CONSTRUCTION

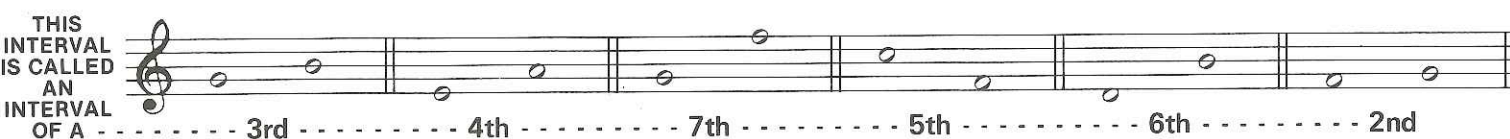
Before progressing further in technique, you should become acquainted with the theory of chord construction.

The most common type of scale is called **diatonic** (from Greek **diatonos**, "at the interval of a tone"). Such scales contain **seven** different intervals counting upward from the first note.

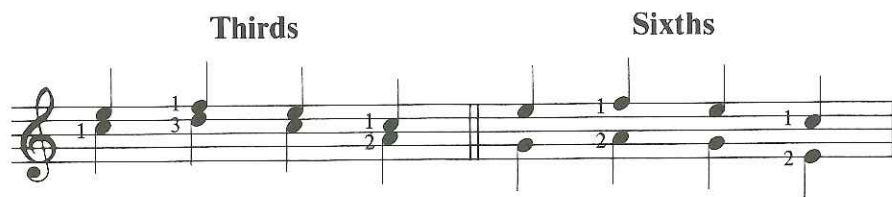
The interval between tone one and two is a second, from one to three a third, from one to four a fourth, etc.



You can also start with a note other than the key note and determine intervals. Call that note one, then count up or down (alternating line/space, space/line) to find the interval.

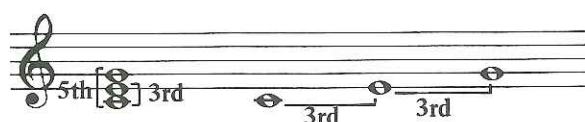


Certain harmonic intervals such as thirds and sixths automatically sound good. These intervals are known as **consonant** intervals; you will see them frequently in the music you play.

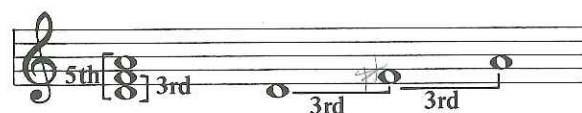


Stacked thirds are the basis of most chords. Two stacked thirds produce a **triad**, named for its **root** or bottom note. The interval from the root to the upper note is a fifth.

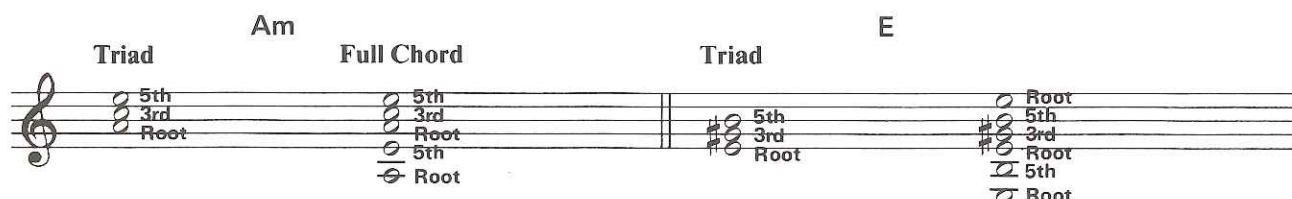
Triad on C



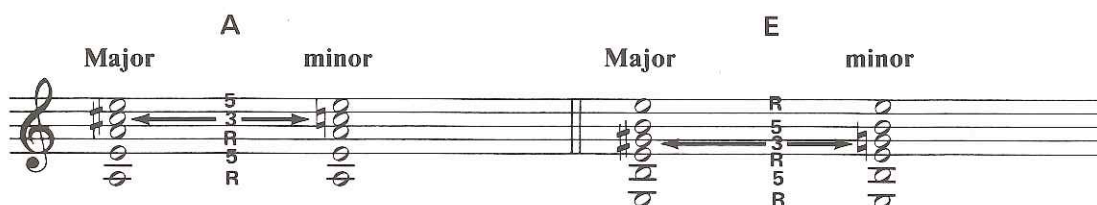
Triad on D



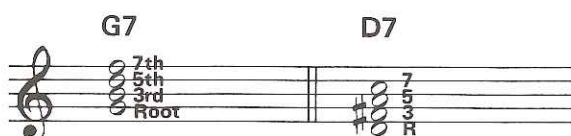
Any of the three basic triad tones can be doubled at the octave to make the chord sound fuller. Most common guitar chords involve doubling one or more of the basic triad tones.



Major and **minor** are chord qualities determined by the first interval of the basic triad. The third (middle note) of the minor triad is one-half step lower than the third of a major triad.



When three thirds are stacked, the interval from the root to the highest note is a seventh.



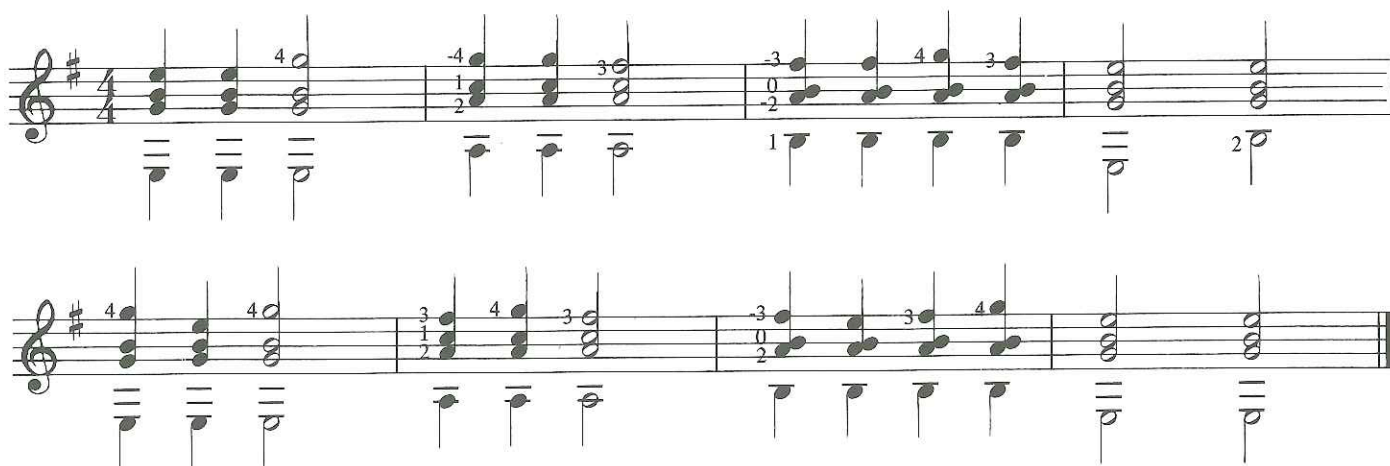
Such chords are called seventh chords. Because of the tuning of the guitar, they seldom appear in the closed voicing shown above. Usually they appear in a more open voicing, as shown below.



CHORDS AND FOUR-NOTE ARPEGGIOS

To play four-note chords and arpeggios, the fingers **p-i-m-a** are used. In the following exercise, the **a** finger carries the melody. Can you hear it clearly? Be sure the **a** finger plays with the same force as the other fingers. **[TIP:]** It helps to compress the fingers together, starting from the little finger. The more compact the hand, the more solid the stroke of the **a** finger.

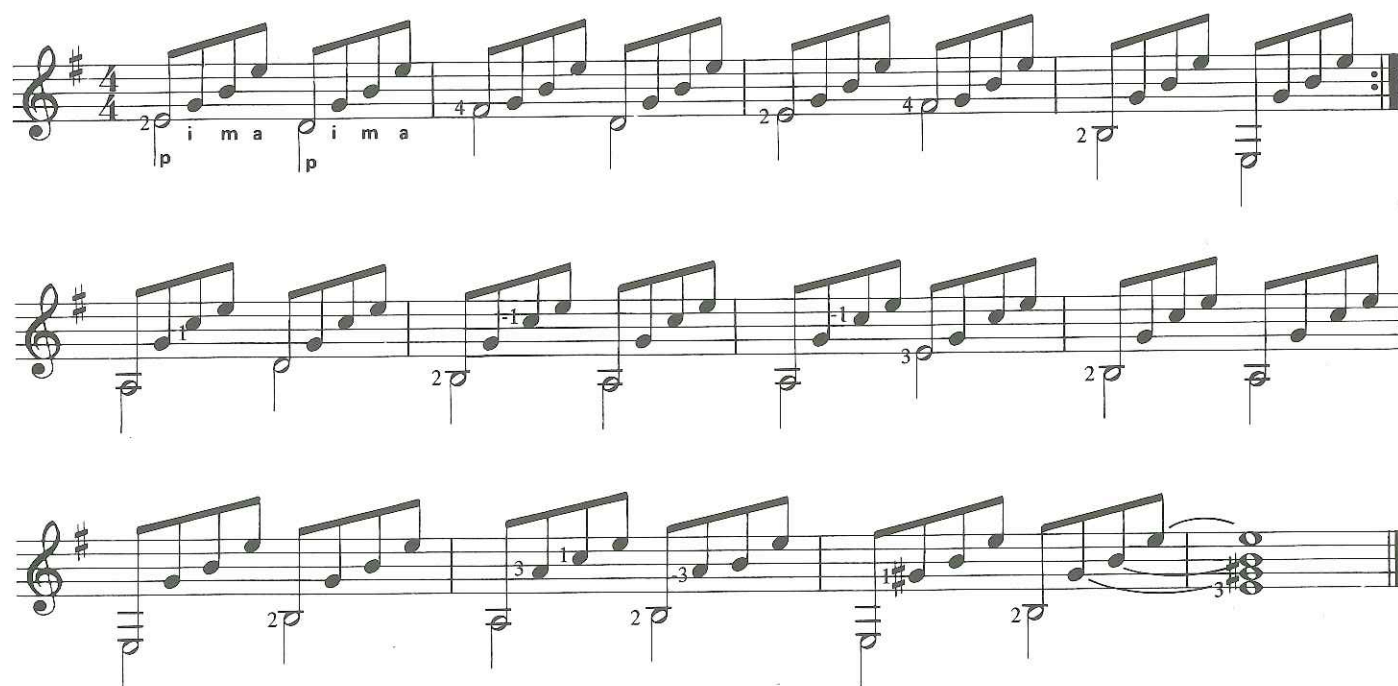
Note the key signature—all F's are sharpened.



The most basic four-note arpeggio is the **p-i-m-a** movement. As in the case of the **p-i-m** arpeggio, treat this as a broken chord. Place the fingers on their strings at the beginning of each group of four notes. Be sure to observe the key signature too—all the 4th string F's are sharpened.

REFLECTIONS

C. Duncan



Arpeggios can make attractive solo pieces, or they can serve as patterns for chordal accompaniment. One of the most useful arpeggios for either purpose is the 3/4 arpeggio, **p-i-m-a-m-i**. Here, it makes a simple but effective accompaniment to a well-known English traditional ballad. Use your thumb rest-stroke when playing the fifth or sixth string. Many players prefer to do so in this type of arpeggio.

SCARBOROUGH FAIR

2

The musical score for "Scarborough Fair" is presented in four systems, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The guitar accompaniment is based on the 3/4 arpeggio pattern **p-i-m-a-m-i**, which is explicitly labeled in the first system. The notation includes various fingerings (1, 2, 3) and rests, indicating a specific playing technique. The vocal line consists of a series of notes, some with slurs, representing the melody of the ballad. The guitar part provides a rhythmic and harmonic foundation for the song.

FIRST CLASSICAL SOLOS

Ferdinand Carulli (1770-1841) was one of the most important composers of student-level guitar music. Besides being a virtuoso player himself, he was a teacher and had a special flair for composing short pieces that are easy, but sound good.

In the COUNTRY DANCE, as in most of his compositions, Carulli uses a very symmetrical periodic structure (**period** is the term for a complete musical thought consisting of eight bars). Each period is repeated, and within the first two there are clearly defined four-bar phrases. The third is somewhat less formal in design and is in a contrasting minor key. It serves as a kind of interlude before the return to the beginning, signalled by the words **D.C. al Fine**. D.C. stands for **Da Capo** ("from the beginning"); **al Fine** means "to the end." Whenever you see this, it means go back to the beginning and play up to the point marked "Fine," or end. Do not play repeats on the D.C. al Fine.

The right-hand technique of the piece is free-stroke throughout. The tempo marking, **Allegretto**, means moderately fast.

COUNTRY DANCE

Carulli

Allegretto

The musical score for "Country Dance" by Ferdinand Carulli is written in 2/4 time and the key of D major. It consists of six staves of music. The first two staves form the first period (8 bars). The third staff is an interlude in the key of B minor (one flat). The fourth staff is the second period (8 bars). The fifth staff is a repeat of the first period. The sixth staff is a repeat of the first period, ending with "D.C. al Fine". Fingerings (i, m, a, 1, 2, 3, 4) and dynamics (p) are indicated throughout.

The WALTZ has similar stylistic features. As in the COUNTRY DANCE, the periods are constructed with an eye to internal symmetry and the melody is supported by a broken chordal harmony. The melody in this case is formed by the third and fifth notes of the arpeggio pattern in each measure. To make the melody clearly heard, accent the **a** and **m** fingers. Be sure to hold down the 4th finger when it plays a melody note until the next melody note is sounded. (That is, don't release it when you play the open-string G which follows it.) The tempo marking, **Allegro**, indicates that the music is to be played at a fast tempo once it is learned; try to make it sound like the lively dance indicated by the title.

WALTZ

Allegro

Carulli

The musical score for 'WALTZ' by Carulli is presented in four staves. The time signature is 3/4. The tempo marking is **Allegro**. The melody is written on the upper staff, and the broken chordal harmony is written on the lower staff. Fingerings (i, a, m) and accents are indicated above the melody notes. The piece ends with a double bar line and repeat dots.

MORE ABOUT CHORDS

Chords may be constructed on all seven notes of any diatonic scale. The chords so constructed make up a family of key-related chords.

Of particular importance are the chords built on the first, fourth and fifth notes of the scale. They are known as the **primary chords** for that key and are called the **tonic**, **subdominant**, and **dominant**. The dominant is often a seventh chord.

In the key of A minor, you already know them:

A musical staff in A minor showing the scale notes: 1 (A), 2 (B), 3 (C), 4 (D), 5 (E), 6 (F), 7 (G), 1 (A). To the right, three chords are shown: Am (1 - Tonic), Dm (4 - Subdominant), and E (5 - Dominant).

In the key of C, the chords built on the first and fifth notes of the scale are C and G7:

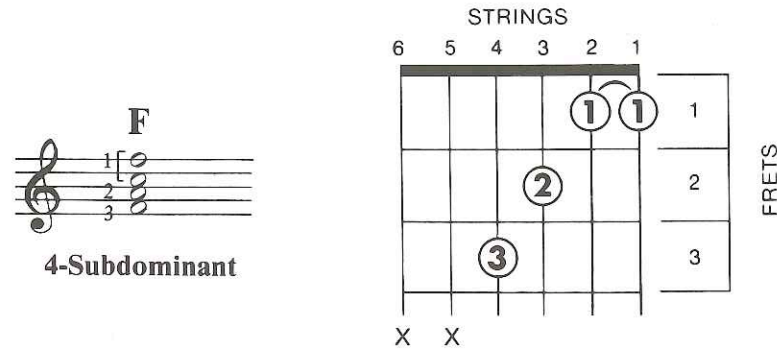
Two chord diagrams are shown. The first is for the C chord (1-Tonic), with fingerings 1 on the 1st string, 2 on the 2nd, and 3 on the 3rd. The second is for the G7 chord (5-Dominant 7th), with fingerings 1 on the 1st string, 2 on the 2nd, and 3 on the 3rd. Both diagrams show the strings (6, 5, 4, 3, 2, 1) and frets (1, 2, 3).

Note that the G7 is like an expanded C. Practice changing from C to G7 by leading with your third finger (**not** your first). This will make simultaneous movement of all the fingers come more quickly. Use the thumb brush-stroke (indicated by a wavy line $\}$) on the following exercise:

A musical staff exercise in 4/4 time, showing a sequence of chords: C, G7, C, G7, Am, Dm, G7, C. Each chord is marked with a wavy line indicating a brush-stroke.

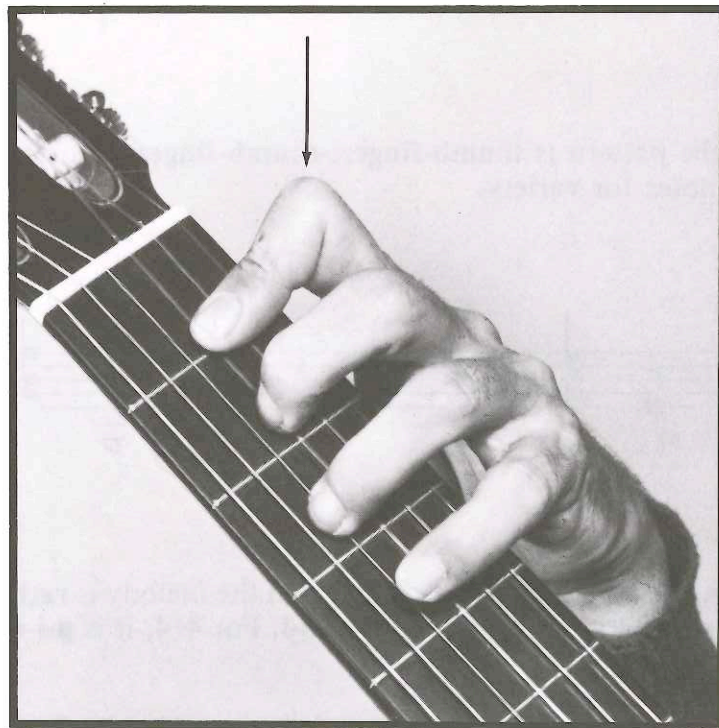
F MAJOR: THE BAR

The chord built on the fourth step of the C scale is F:



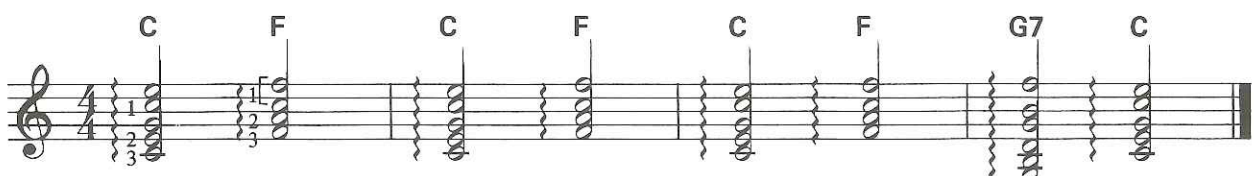
This chord introduces an important new left hand technique—**barring**. Bar chords are those in which the first finger depresses more than one string.

The bar required for the F chord is a half-bar (the half-bar consists of 2 or 3 strings). Although only two strings must be depressed, many players find it more comfortable to let the tip of the finger cover the third string as well. For this kind of bar, the first finger should appear as shown below:



Flatten your first finger from the middle joint to the tip as in the photograph above. The knuckle of the middle joint should be sharply bent so that it can exert leverage. Make sure that your thumb is well in back of the neck as shown. The thumb in all bar chords must oppose the first finger (like the jaws of a pair of pliers).

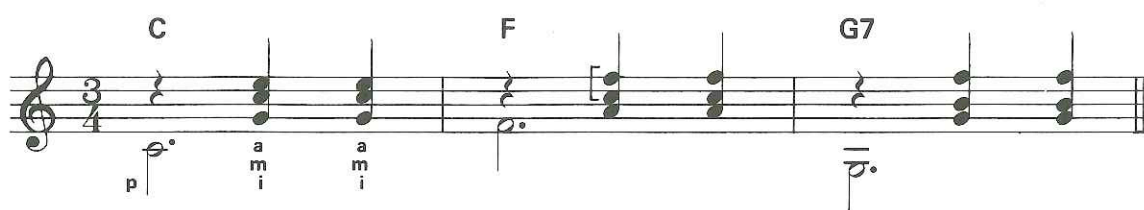
Practice the following chord changes (using the thumb brush-stroke) until all four notes of the F chord clearly sound before progressing further.



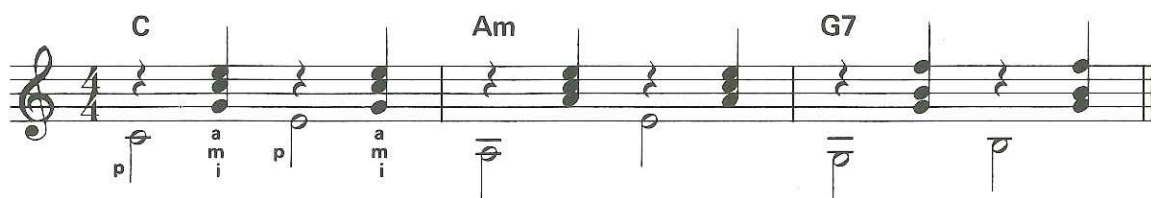
CHORDS AND ARPEGGIOS IN SONG ACCOMPANIMENT

The most widespread use of the guitar in all its forms is as an accompaniment for the voice. Classical guitar playing is essentially solo playing, but the skills developed also provide a basis for accompanying songs. You can have a lot of fun doing this, even if you yourself don't sing. For example, you might get together with another student who plays guitar (or recorder, flute, etc.). Using chords and arpeggios this way will also benefit your classical guitar technique.

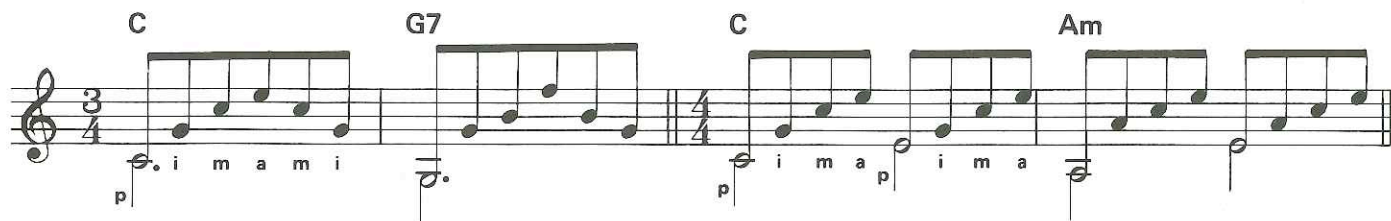
One basic style of chordal accompanying is a refinement of the bass-brush technique covered in Book One. You play a bass note with the thumb, then play three treble notes together with the **a-m-i** fingers. In 3/4 time, the pattern is **thumb-fingers-fingers**:



In 4/4 time the pattern is **thumb-fingers-thumb-fingers**. Notice the alternation of bass notes for variety.



Arpeggios may also be used—especially when the melody is rather slow. The basic arpeggio pattern for 3/4 is **p-i-m-a-m-i**. For 4/4, it is **p-i-m-a, p-i-m-a**.



The following songs contain examples of each accompaniment style illustrated above. Practice each accompaniment (lower staff) as an exercise. When you can play it fluently, play along with the recorded melody. Play the melodies too for additional practice in sight reading.

AMAZING GRACE

3

The first system of musical notation for 'Amazing Grace' consists of two staves. The upper staff is in treble clef, 3/4 time, and contains a melody of eighth and quarter notes. The lower staff is in treble clef, 3/4 time, and contains a bass line of eighth notes. Chord symbols 'C', 'F', and 'C' are placed above the lower staff. A first ending bracket is shown over the final two measures of the lower staff.

The second system of musical notation for 'Amazing Grace' consists of two staves. The upper staff is in treble clef, 3/4 time, and contains a melody of eighth and quarter notes. The lower staff is in treble clef, 3/4 time, and contains a bass line of eighth notes. Chord symbols 'G7' and 'C' are placed above the lower staff. A first ending bracket is shown over the final two measures of the lower staff.

The third system of musical notation for 'Amazing Grace' consists of two staves. The upper staff is in treble clef, 3/4 time, and contains a melody of eighth and quarter notes. The lower staff is in treble clef, 3/4 time, and contains a bass line of eighth notes. Chord symbols 'C', 'F', and 'C' are placed above the lower staff. A first ending bracket is shown over the final two measures of the lower staff.

The fourth system of musical notation for 'Amazing Grace' consists of two staves. The upper staff is in treble clef, 3/4 time, and contains a melody of eighth and quarter notes. The lower staff is in treble clef, 3/4 time, and contains a bass line of eighth notes. Chord symbols 'G7' and 'C' are placed above the lower staff. A first ending bracket is shown over the final two measures of the lower staff. The notation 'p (brush)' is written below the final measure of the lower staff.

SHALOM CHAVERIM

4

(5th Fret)

Am C F G7 C E

Am E Am

This musical score is for the song 'Shalom Chaverim'. It is written in 4/4 time and consists of two systems. The first system has a melody line and a guitar accompaniment line. The melody line starts with a (5th Fret) instruction. The guitar accompaniment line features chords: Am, C, F, G7, C, and E. The second system continues the melody and guitar accompaniment with chords: Am, E, and Am.

MICHAEL, ROW THE BOAT ASHORE

5

C F C

p i m a p i m a

Dm G7 C

This musical score is for the song 'Michael, Row the Boat Ashore'. It is written in 4/4 time and consists of two systems. The first system has a melody line and a guitar accompaniment line. The melody line starts with a (5th Fret) instruction. The guitar accompaniment line features chords: C, F, and C. The second system continues the melody and guitar accompaniment with chords: Dm, G7, and C. The lyrics 'p i m a p i m a' are written below the melody line in the first system.

COCKLES AND MUSSELS illustrates the use of abbreviated chord fingerings, an important aspect of classical guitar technique. Since the arpeggio pattern does not require all the notes of the standard chord form (except for the Dm chord), you should finger only those notes that you will actually play. Omit the 2nd finger from the C and G7 chords, and substitute the 2nd for the 3rd finger in the Am chord. This will result in a much easier and more fluent movement from chord to chord.

COCKLES AND MUSSELS

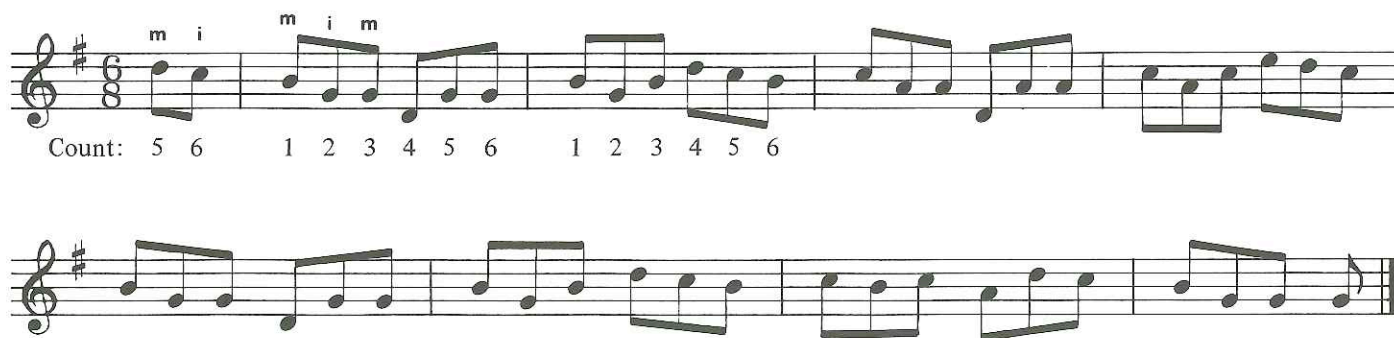
6

The musical score is written in 3/4 time and consists of four systems of two staves each. The top staff contains the melody, and the bottom staff contains an arpeggiated accompaniment. The first system includes chord labels above the accompaniment: (C), (Am), Dm, and (G7). Fingerings are indicated by numbers 1, 2, 3, and 4. A piano (p) dynamic marking is present at the beginning of the first system. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment uses a consistent arpeggiated pattern for each chord, with specific fingerings noted for each note. The piece concludes with a final chord in the fourth system.

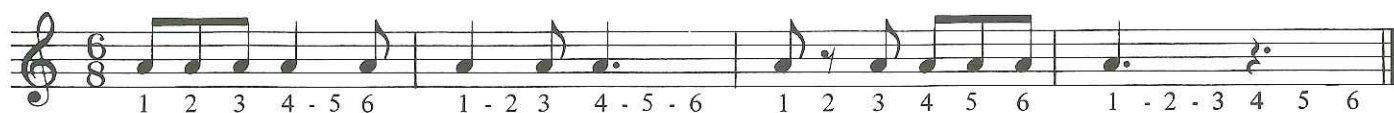
6 8 TIME

Until now you have played time signatures in which the quarter note received one beat. In $\frac{6}{8}$ time the bottom number tells you that the eighth note now gets one beat. The top number means that there are six beats in one measure. Practice this new time signature in the following exercise. Use the m-i rest stroke.

IRISH WASHER WOMAN

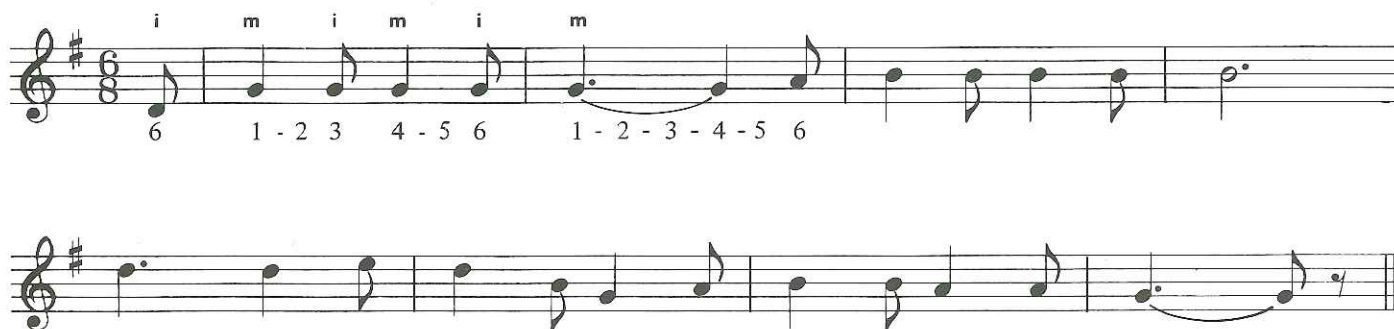


In $\frac{6}{8}$ time all note and rest values are proportionate to the eighth note.



When $\frac{6}{8}$ is played at a faster tempo, there is a definite feel of 2 strong beats to the measure (beats 1 and 4). You can think of the beat unit in faster $\frac{6}{8}$ time as the dotted quarter note. Try tapping your foot on beats 1 and 4.

A-HUNTING WE WILL GO



Notice that the accompaniment to this famous American Civil War ballad is in dotted quarter notes, corresponding to the strong beats of the measure (1 and 4). Notice also in the next to the last measure the use of all open strings to harmonize the melody.

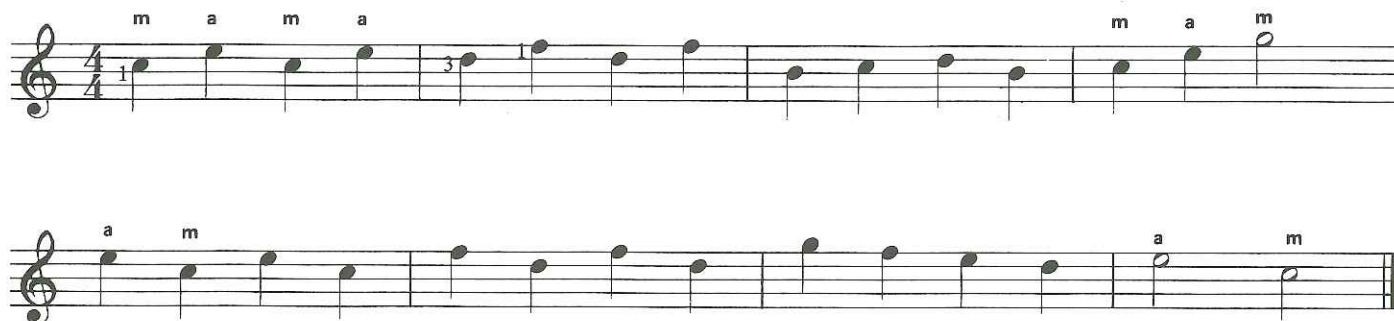
WHEN JOHNNY COMES MARCHING HOME

7

The musical score for "When Johnny Comes Marching Home" is presented in four systems. Each system consists of a melody line in treble clef and an accompaniment line in bass clef. The time signature is 6/8. The key signature has one sharp (F#). The accompaniment is composed of dotted quarter notes on the strong beats (1 and 4). The final measure of the fourth system features a chord of all open strings (E2, A1, D2, G2, B1, E2) to harmonize the melody.

ACCENTING THE MELODY IN ARPEGGIOS

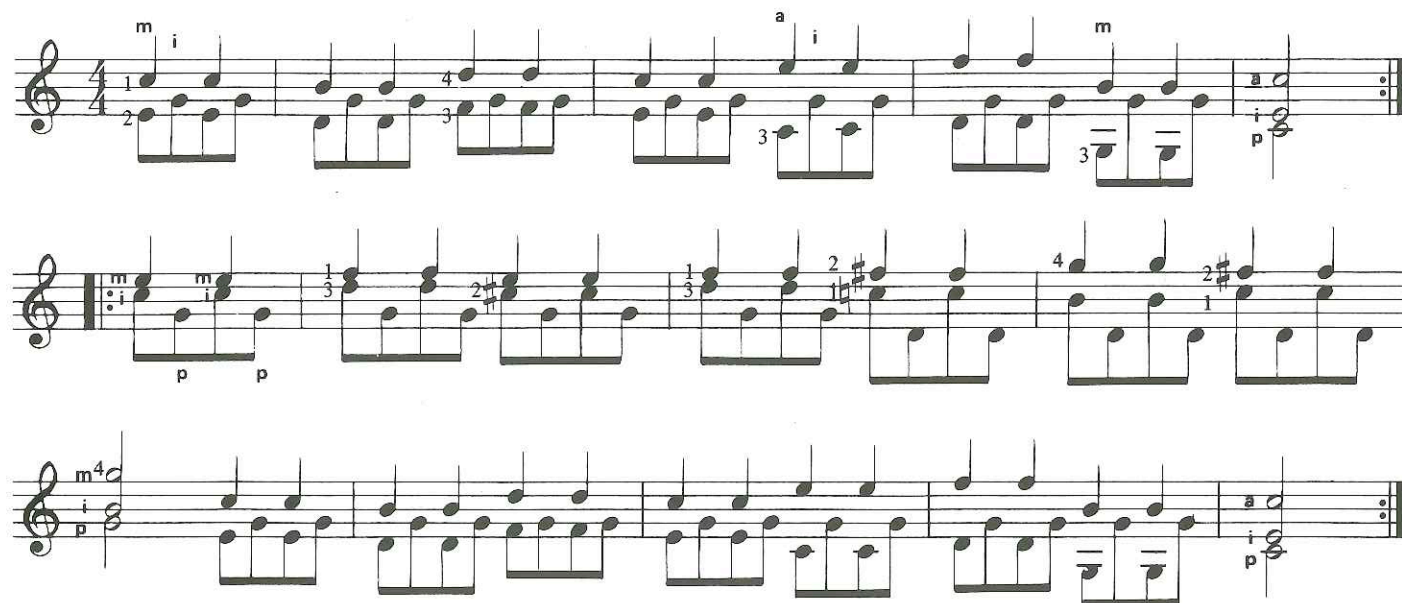
In the Carulli WALTZ (p. 15) you saw how a melody was part of an arpeggio. In many such pieces, the melody must be played with a rest-stroke for proper emphasis. When this is the case, the **a** finger usually plays a rest-stroke on the first string; the **m** finger plays a rest-stroke on the second string; while the **i** finger plays a **free-stroke** on the third string. In order to accustom the fingers to this new task, practice the following exercise using the rest-stroke with the **a** and **m** fingers:



Like Carulli, Matteo Carcassi (1792-1853) composed many fine student-level pieces. The title **ANDANTINO** is a tempo marking that is a little slower than *allegretto*. (Be sure that **i** plays free-stroke! If you fall into an unconscious rest-stroke with **i**, then the relationship between melody and harmony will become confused.) In the second line of the piece, the melody and harmony are on adjacent strings. Here, of course, the rest-stroke is not possible. The **i-m** fingers play together with a free-stroke.

ANDANTINO

Carcassi



Mauro Giuliani (1781-1839) was one of the finest guitarists and guitar composers of the 19th century. Many of his compositions can be heard today in concerts and on recordings.

MODERATO is constructed of a slow lyrical melody and a rippling arpeggio figure in the bass. Use the rest-stroke only on the dotted quarter notes in the melody. Everything else (including the eighth-notes of the melody line) is to be played with a free-stroke. Combining rest and free strokes this way is common among good players.

This piece contains some left-hand difficulties in the first two measures of lines two and four. Be prepared to spend some extra time on these passages to bring them up to fluency.

MODERATO

Giuliani

The musical score for 'MODERATO' by Mauro Giuliani is presented in a single system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of four lines of music. The first line contains measures 1-4, the second line measures 5-8, the third line measures 9-12, and the fourth line measures 13-16. The melody is written in the treble staff, and the bass line is in the bass staff. Fingerings (i, m, a) and accents (a) are indicated above the melody. The bass line features a consistent arpeggiated pattern. Dynamics include piano (p) and accents (a). The piece concludes with a double bar line at the end of the fourth line.

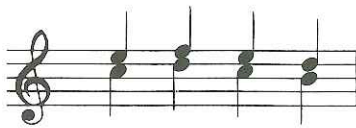
MUSIC THEORY REVIEW

1. Identify the interval from the lower to the higher note (count line-space-line, using 1 for the first note).

Interval: 4th 2nd 3rd 5th 7th 6th 3rd



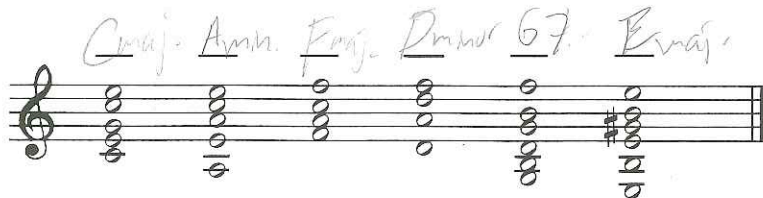
2. The following intervals are thirds.



3. The abbreviation D.C. stands for Da Capo and tells you to from the beginning.

4. Write the name of each chord above the chord:

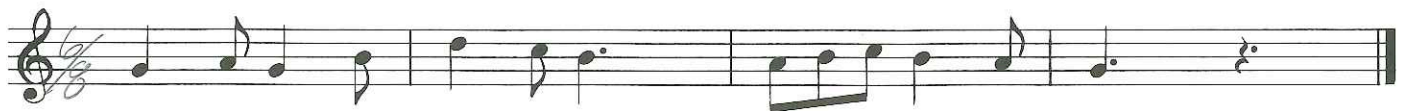
Crash Ann. Fmaj Dim 67 Emaj



5. A period consists of 8 measures.

6. The Italian word, **fine**, means End.

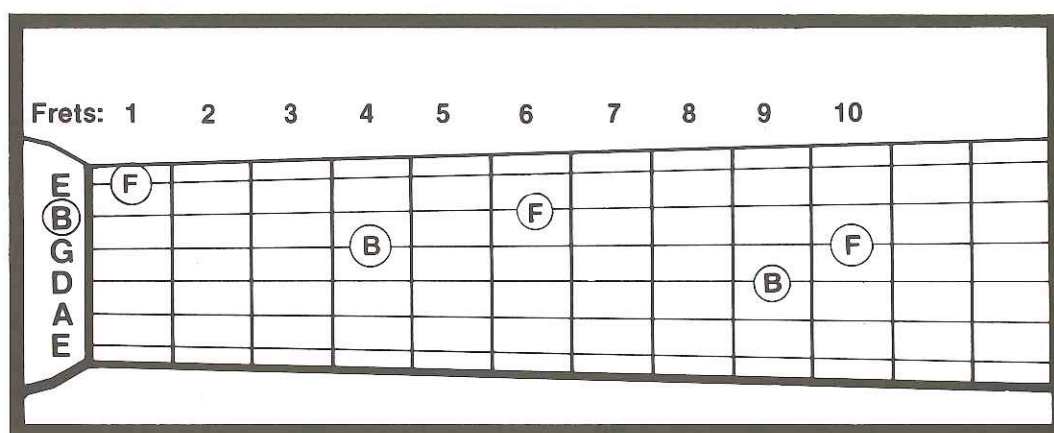
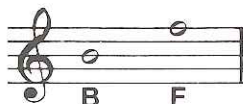
7. Write in the correct time signature.



PLAYING BEYOND THE FIRST POSITION

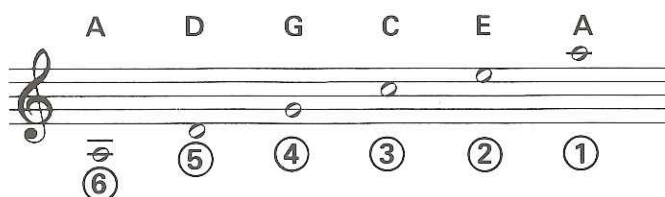
In tuning the guitar, you learned that the sound of the open 5th string was the same as the 6th string at the fifth fret, the open 4th string the same as the 5th string at the fifth fret, and so on.

This pattern of repetition is known as the **rule of five frets**. Any note is found again on the next lower-pitched string five frets higher. The only exception is second string notes, which are always found again **four** frets higher on the third string. For example, the notes B and F may be played in the positions shown below.



Moving notes to different places on the neck is called **position playing**. Position is determined by the first finger and refers to the notes that can be covered by the normal finger placement without moving the hand. When your first finger is at the first fret, you can reach all the notes as far as the 4th fret. This is **first position**. If you move your first finger to the second fret (second position), you can include fifth fret notes within your normal reach. With the first finger at the third fret (third position), you can reach the 6th fret, and so on.

In second position, the new notes at the fifth fret are as shown below (numbers in circles are the string numbers):



The second-position notes found at the 2nd, 3rd and 4th frets are already known to you. However, their fingering will be different. In the following exercises be sure to use the fingering given so that your hand stays in second position.

SECOND POSITION

The following melodies with their accompaniments are in a variety of contemporary music styles. Practice each melody carefully, using the fingering indicated. Some of the accompaniments have a rhythm that contrasts with that of the melody. Be sure to count accurately when playing the melody along with the record (try tapping your foot).

SECOND-POSITION ETUDE NO. 1

8

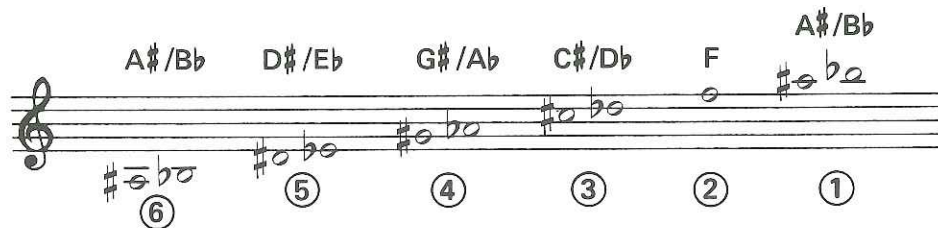
SECOND-POSITION ETUDE NO. 2

9

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system contains the first line of the melody and its accompaniment. The second system contains the second line of the melody and its accompaniment. The third system contains the third line of the melody and its accompaniment. The melody is a simple, folk-like tune, and the accompaniment provides a steady, rhythmic foundation.

THE THIRD POSITION

The **third** position includes the new notes learned in the second position, plus the following notes at the 6th fret. (Notice the enharmonic pairs of notes on each string except the second.)



For now, concentrate on the treble string notes. Your notes in the following exercises will be on strings 1, 2 and 3.

THIRD-POSITION ETUDE NO. 1

11

THIRD-POSITION ETUDE NO. 2

12

Fast

The musical score is written for a piano and a violin. The piano part is in 4/4 time and features a complex harmonic accompaniment with many chords and arpeggios. The violin part is in 4/4 time and features a melodic line with many slurs, triplets, and fingering. The score is divided into five systems, each with a piano staff and a violin staff. The first system starts with a tempo marking of 'Fast'. The second system includes a 'C1' marking above the piano staff. The third system includes 'C3' and 'C1' markings above the piano staff. The fourth system includes a '1' marking above the violin staff. The fifth system includes 'C1' and 'C2' markings above the piano staff. The score ends with a double bar line and repeat signs.

COMBINING SECOND AND THIRD POSITIONS

JAZZ WALTZ uses both second and third positions. The shift to the third position (last measure of the second line) uses a **guide finger**. Guide fingers are indicated by dashes before numbers. You slide from one fret to the other with the guide finger. Relax the pressure of the finger but don't lift it off the string.

JAZZ WALTZ

13

The musical score for "JAZZ WALTZ" is written in 3/4 time and consists of two systems of guitar and bass staves. The key signature has one sharp (F#).

System 1:

- Guitar Staff:** Measures 1-6. Measure 6 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".
- Bass Staff:** Measures 1-6. Measure 6 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".

System 2:

- Guitar Staff:** Measures 7-12. Measure 12 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".
- Bass Staff:** Measures 7-12. Measure 12 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".

System 3:

- Guitar Staff:** Measures 13-18. Measure 18 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".
- Bass Staff:** Measures 13-18. Measure 18 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".

System 4:

- Guitar Staff:** Measures 19-24. Measure 24 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".
- Bass Staff:** Measures 19-24. Measure 24 includes a shift to the third position indicated by a dashed line and the text "Third Position ----".

The score includes various fingerings (1-4) and guide fingers (indicated by dashes before numbers) to facilitate the shift between second and third positions. The guitar staff also includes a "C2" label above measure 10 and a "C1" label above measure 14. The bass staff includes a "C3" label above measure 10 and a "C1" label above measure 14.

GOD REST YE MERRY, GENTLEMEN uses a free alternation between second and third positions. It also includes repeated use of the note G on the 4th string. Observe the fingering indications carefully.

GOD REST YE MERRY, GENTLEMEN

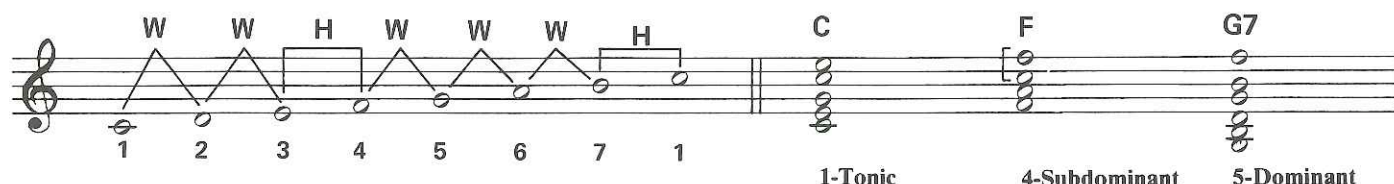
14

The musical score for "God Rest Ye Merry, Gentlemen" is presented in four systems. Each system consists of a treble staff and a bass staff. The time signature is 4/4. The music is written in a key with one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated throughout the score. The piece concludes with a double bar line and repeat dots.

THE KEY OF C MAJOR

Up until now, most of the music you've played has been in the keys of C and A minor. Occasionally you have played music written with a sharp or two as a key signature. From here on, new music will be introduced progressively by key signature, beginning with a review of the key of C.

The C scale has a characteristic pattern of half and whole steps. (W = whole and H = half.) The primary chords of the key are built on the 1st, 4th and 5th steps of the scale.



Fernando Sor (1778-1839) was the finest guitar composer of the early 19th century. In *ANDANTE* (which literally means a "walking" tempo), you should use the combination of rest- and free-strokes typical of this style of music. The first, second and third lines are mostly played with the free-stroke, since the character of the music is generally arpeggiated. (Notice also the occasional repetition of a finger in the interest of good finger to string correspondence.) The only notes that require the emphasis of rest-stroke are the long notes marked with an accent mark (>). In the fourth line the melody changes character—it moves by step, with the repeated rhythmic pattern of . Here, all the notes with stems up should be played with the rest-stroke.

ANDANTE

Sor



Melodies in the key of C often use a third-position fingering as in the following charming piece by Schumann. Use the **i-m** rest-stroke.

BAGATELLE

15

Robert Schumann

Moderato

The musical score for Robert Schumann's Bagatelle, Moderato, is presented in four systems. Each system consists of a right-hand staff and a left-hand staff. The right-hand melody features a variety of fingerings (1, 2, 3, 4) and rests, often using the **i-m** rest-stroke. The left-hand accompaniment is a steady eighth-note pattern. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a diamond containing the number 15.

SIXTEENTH NOTES

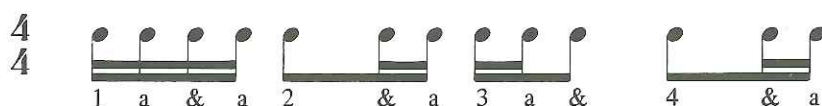
Quarter notes may be subdivided into fourths to produce sixteenth notes. Sixteenth notes are written singly with two flags or together with a double beam:



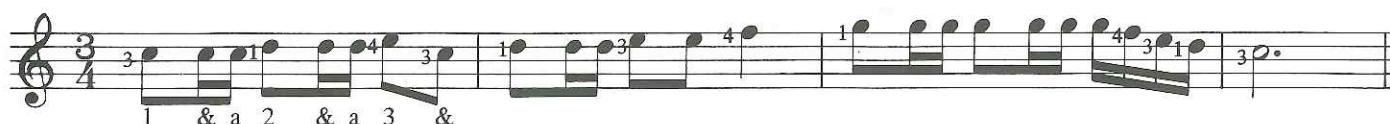
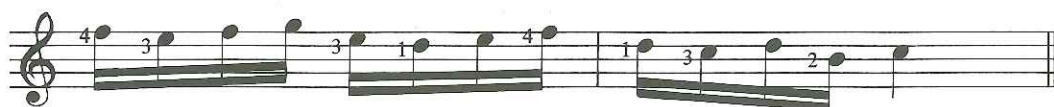
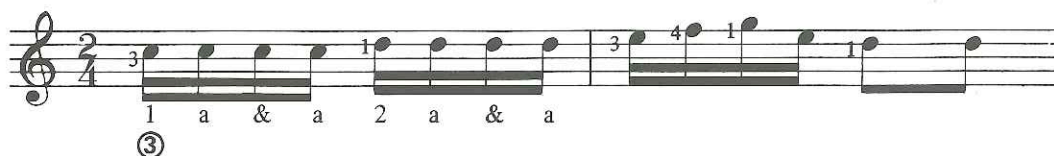
A whole note may be subdivided evenly into smaller units as follows:

1 WHOLE NOTE	
= 2 HALF NOTES	
= 4 QUARTER NOTES	
= 8 EIGHTH NOTES	
= 16 SIXTEENTH NOTES	

Sixteenth notes are counted by adding the syllable “a” (pronounced “uh”) to the count:



Practice the following sixteenth note exercises using the **i-m** rest-stroke. Play in third position.



Notice below in the next to last measure the bracket fingering sign (1 [). This sign indicates a half bar, used here to play the notes G and D at the third fret with the first finger.

THIS OLD MAN

Play in 3rd position.

Chords: C, F, G7, C, G7, C

(use half bar)

Sixteenth notes are a way of subdividing the beat; they don't necessarily go fast. Play the following piece slowly, bringing out the melody carried by the m and a fingers.

PRELUDE IN C

Slowly

Charles Duncan

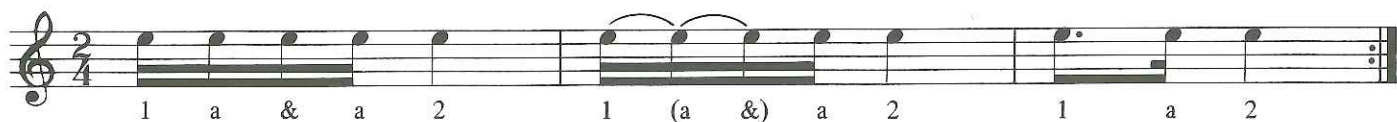
DOTTED EIGHTH NOTES

Like the other dotted notes you've played, the dot after an eighth note increases the value of the note by one-half.

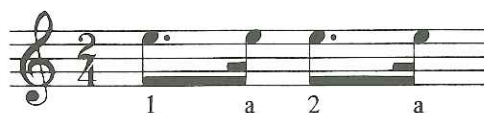
Since the dotted eighth receives three-fourths of a beat in $\frac{4}{4}$, $\frac{3}{4}$ or $\frac{2}{4}$ time, a sixteenth is added to it to complete the beat.

$$\begin{array}{ccccccc} \frac{4}{4} & \frac{3}{4} & \frac{2}{4} & \text{eighth} & + & \text{dot} & = & \text{dotted eighth} & + & \text{sixteenth} & = & \text{beamed eighth-sixteenth} \\ & & & \frac{1}{2} \text{ BEAT} & & \frac{1}{4} \text{ BEAT} & & \frac{3}{4} \text{ BEAT} & & \frac{1}{4} \text{ BEAT} & & 1 \text{ BEAT} \end{array}$$

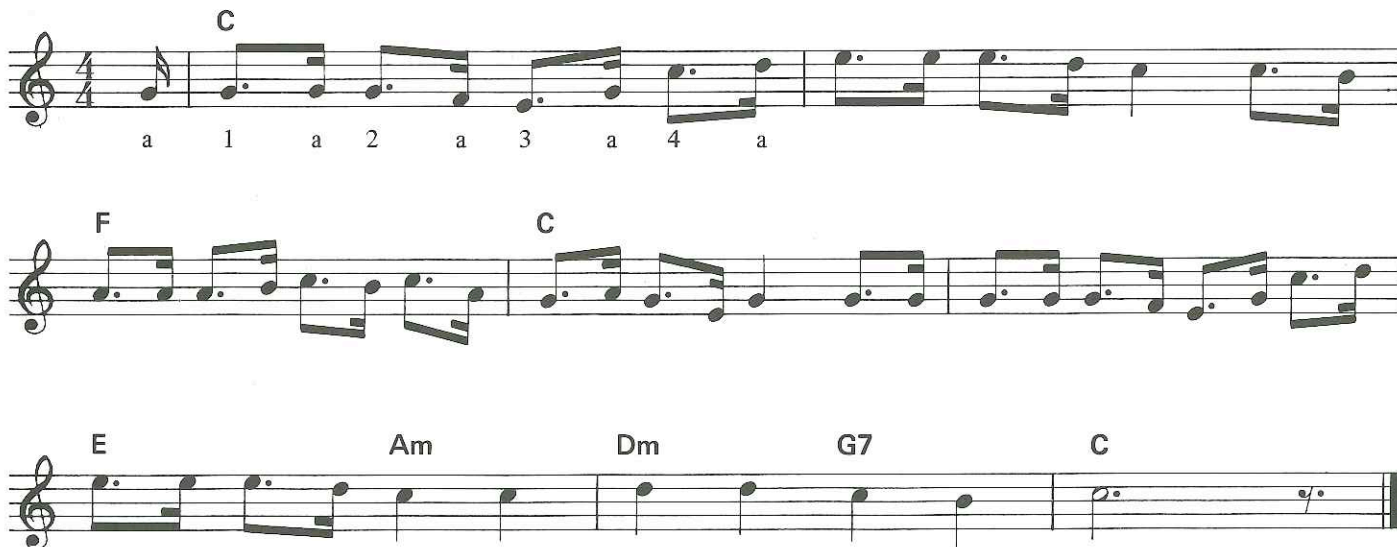
A good way to learn a dotted eighth is to think of it as three tied sixteenth notes.



Once the dotted eighth-sixteenth figure is learned, the usual way to count is this:



THE BATTLE HYMN OF THE REPUBLIC



In the following piece by Mozart the dotted eighth is used as a **motive**. (Motives are short musical ideas, usually a measure or less in length.) The right-hand technique is the free-stroke with a modified alternation if **i** and **m**. (Modified alternation is often used to attain a more natural right-hand fingering.) Watch your left-hand fingering carefully in measures 2 and 3. The tempo is leisurely, with a pulse only a little more than half of the BATTLE HYMN.

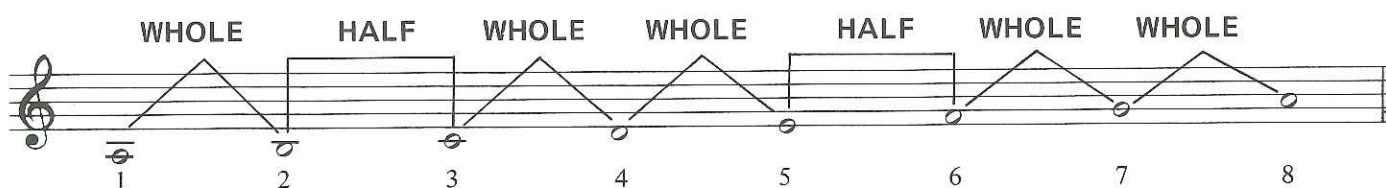
ANDANTE

W. A. Mozart

The musical score is written for a single instrument in 2/4 time. It consists of five staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15, with a 'Fine' marking at the end of measure 15. The fourth staff contains measures 16 through 20. The fifth staff contains measures 21 through 25, ending with a 'D.C. al Fine' instruction. The score includes various musical notations such as notes, rests, and fingerings (i, m) for the right hand and numbers (1, 2, 3, 4) for the left hand. The tempo is marked 'ANDANTE'.

THE KEY OF A MINOR

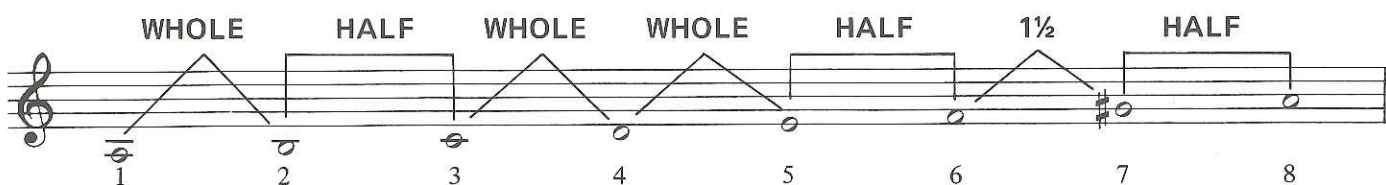
The minor scale has a pattern of whole and half steps different from the major scale:



NATURAL MINOR SCALE

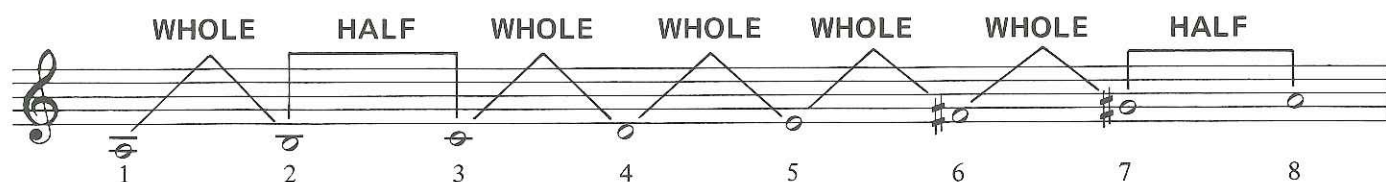
The above pattern is that of the **natural** minor. The minor scale has two other forms: **harmonic** and **melodic**, depending on chromatic differences in the sixth and seventh steps. Chords in the key of A minor are based on the harmonic minor scale. The harmonic minor has a sharpened seventh degree.

HARMONIC MINOR SCALE



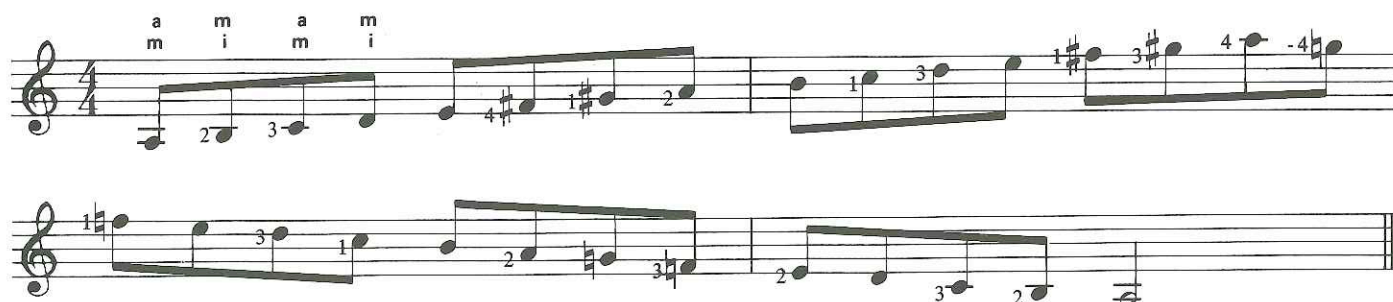
The melodic minor is the most commonly used form of the scale in melodies. In its ascending form, it has both the sixth and seventh degrees sharpened.

MELODIC MINOR SCALE

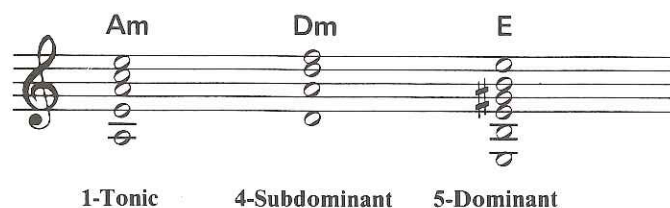


Descending, the sharps are omitted, so that in its descending form the melodic minor scale is the same as the natural minor.

Memorize and practice the following two-octave A melodic minor scale. In the second measure, notice that the scale goes temporarily into the second position. The return to the first position is accomplished by the 4th finger, which guides down from the 5th to the 3rd fret. Practice this scale with both **m-i** and **a-m** (rest-stroke). Practicing scales with **a-m** is an excellent way to strengthen the **a** finger.



You have already learned the primary chords in A minor. Once again, for review, they are Am, Dm and E:



The following piece by Dionisio Aguado (1784-1849) is probably the best known study for the **p-i-m-i** arpeggio. (It has been recorded by Andres Segovia.) Aguado was a leading guitarist and teacher of the early 19th century.

The down-stems on the notes played by the thumb indicate they are to be held down while the other notes of the arpeggio are played. When the piece is played up to speed, the notes played by the thumb will be heard as a melody.

ESTUDIO IN Am

Aguado



Gaspar Sanz (d. 1710) lived in late 17th century Spain. ESPAÑOLETA is a type of ancient Spanish dance in a graceful $\frac{3}{4}$ tempo. This piece, along with several others by Sanz, was used by the modern Spanish composer Joaquín Rodrigo as the basis of the beautiful guitar concerto FANTASIA PARA UN GENTILHOMBRE.

ESPAÑOLETA

Sanz

The musical score for "ESPAÑOLETA" by Gaspar Sanz is written in 3/4 time. It consists of five staves of music, each featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific markings like fingering (i, m, a, 1, 2, 3, 4, 0) and dynamics (p, f). The piece is characterized by its graceful tempo and is often used as a basis for the guitar concerto "Fantasia para un Gentilhombre" by Joaquín Rodrigo.

The following study in thirds by Carulli should be played at a gently rocking, lyrical tempo. The piece contains a frequently repeated left-hand challenge in the stretch of the 3rd and 4th fingers. Hold down the 1st finger as indicated by the dotted line for the first time this fingering occurs.

MODERATO

Carulli

The musical score is written for a single system with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece is titled "MODERATO" and is by Carulli. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single system with a repeat sign at the end. The second staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line. The third staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line. The fourth staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line. The fifth staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line. The sixth staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line. The seventh staff continues the piece, featuring a left-hand challenge in the stretch of the 3rd and 4th fingers, indicated by a dotted line.

PEZZO TEDESCO (meaning a German dance) comes from a 16th-century Italian lute manuscript. It is an extremely attractive piece in characteristic Renaissance style. (In music history, the Renaissance period extends from about 1475 to 1600)

You should spend some extra time mastering the unusual spacing of right-hand fingers in measure 3 before playing the entire piece.

PEZZO TEDESCO

Anonymous
16th Century

The musical score for 'PEZZO TEDESCO' is presented on six staves. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. A large bracket is drawn over the first two staves. The piece concludes with a double bar line on the sixth staff.

Leopold Mozart (1719-1787) was Wolfgang Amadeus Mozart's father and a composer in his own right. ENTREE is a type of dance from the Baroque period (approximately 1600-1750). It is in a fairly brisk $\frac{4}{4}$ tempo.

The piece is constructed of two interdependent parts or voices, a treble and a bass melody. Play the bass and treble lines separately and notice that each has its own melodic integrity. When they are played together they form what is called **counterpoint**. Contrapuntal pieces on the guitar generally call for a lot of left-hand finger activity. Observe fingering indications carefully.

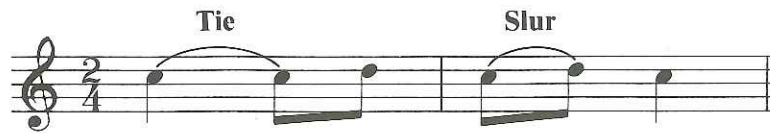
ENTRÉE

Leopold Mozart

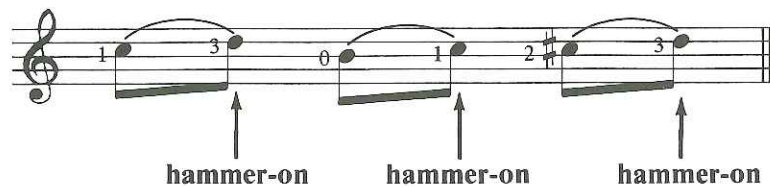
The musical score for 'ENTRÉE' by Leopold Mozart is presented in four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. The first staff ends with a double bar line. The second staff ends with a double bar line and the word 'Fine'. The third staff ends with a double bar line. The fourth staff ends with a double bar line and the instruction 'D.C. al Fine'.

SLURS

Notes played on the same string by the left hand alone are called **slurs**. They are indicated by the same kind of curved line that is used for **tied** notes. A tie connects two notes on the same pitch. In the case of slurs, the second note is different.

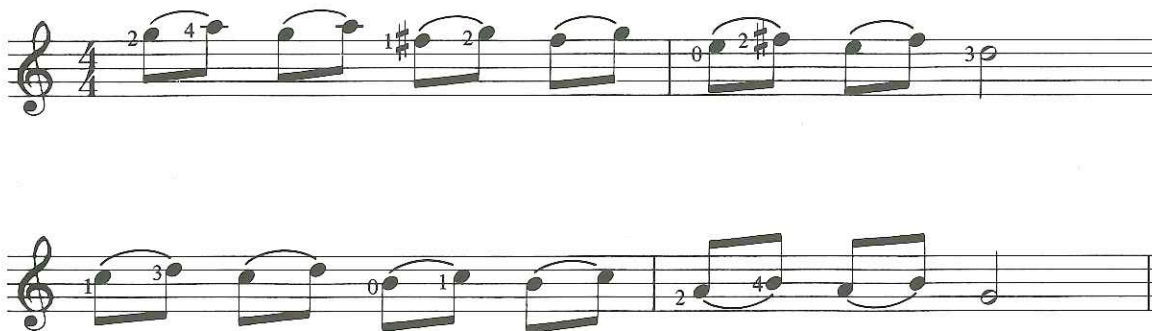


The technique of slurs depends on whether they are ascending or descending. The technique of ascending slurs is called **hammering-on**. The right hand plays a note; then, the appropriate left-hand finger falls on the next note like a hammer:

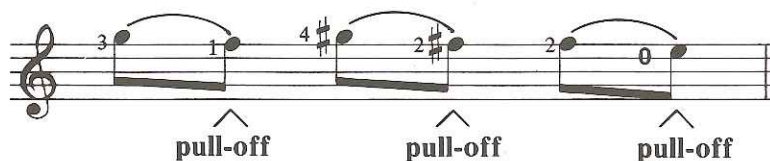


The attack of the hammered finger must be very forceful, with the tip of the finger absolutely rigid. (Think of your fingertip as a horse's hoof pounding onto the string!) The rhythm of slurs should be **even**. (There is a common tendency to rush the second note.) A good test is to play the same passage with slurs and without. The rhythm should be identical.

Practice ascending slurs in the following pattern:



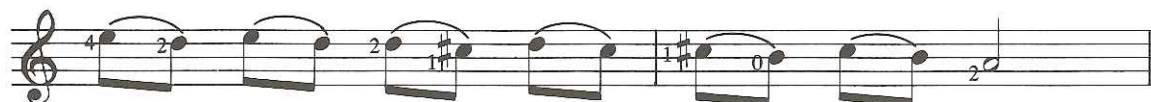
The technique of descending slurs is called **pulling-off**. For descending slurs, the second note must be **already in place** when the first note is played. The left-hand finger plays the second note by flexing energetically from the tip-joint toward the palm, sounding the second note.



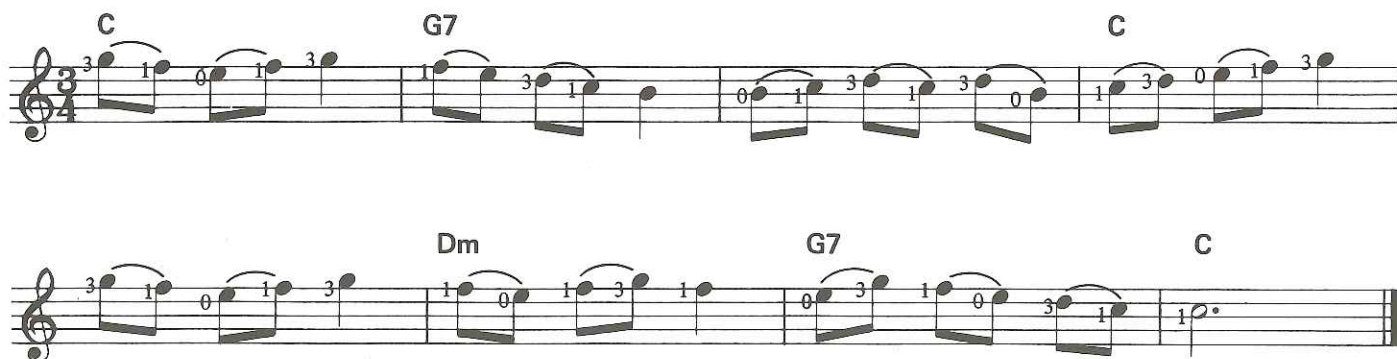
Now try the following descending slurs on the 1st string (all in 2nd position):



When the 2nd string is involved, descending slurs require more care. You must execute the second note cleanly without inadvertently sounding the first string. The best way to accomplish this is by treating the pull-off as a left-hand rest-stroke. Bring the slurring finger momentarily to rest against the first string as you pull-off. Try this procedure on the following second string slurs:



Now combine the various slurs you have practiced in the following exercise. Remember, the rhythm should be just as even as if you played each note with the right hand.

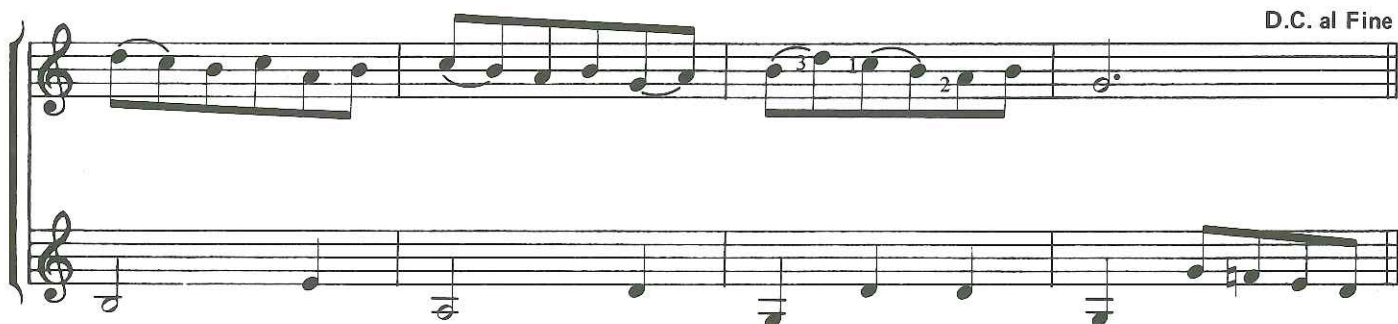
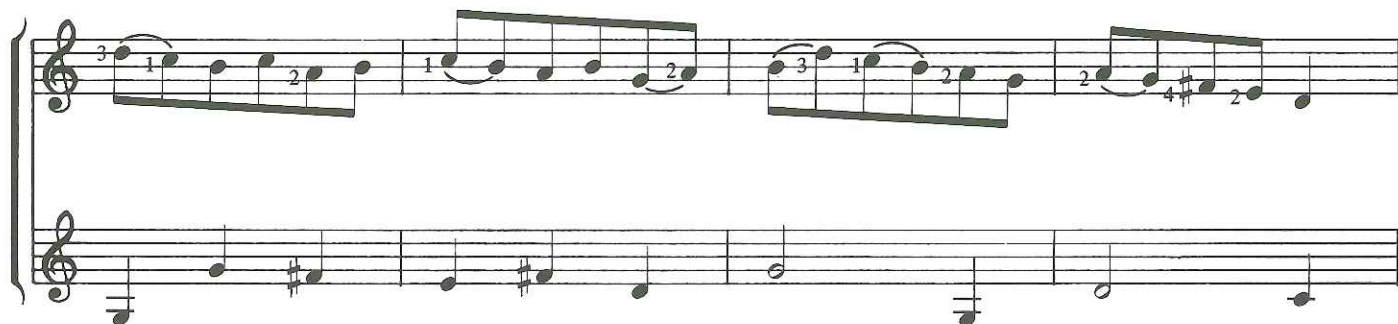
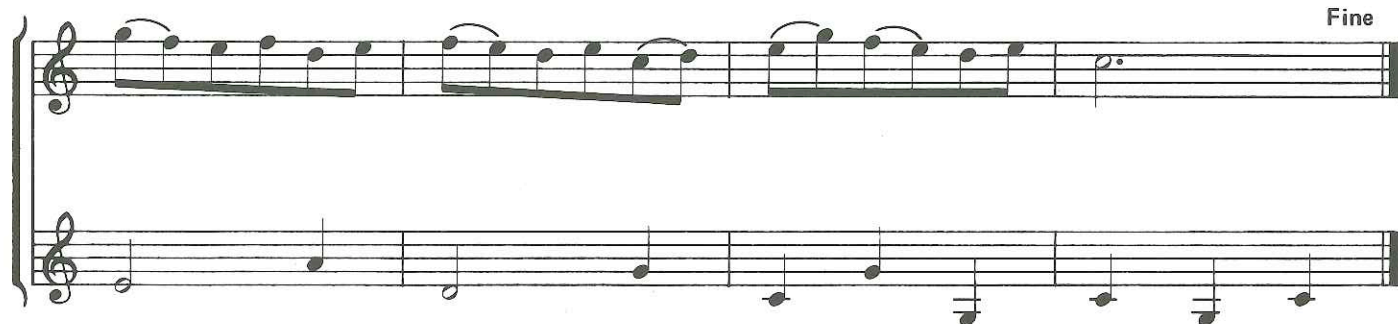
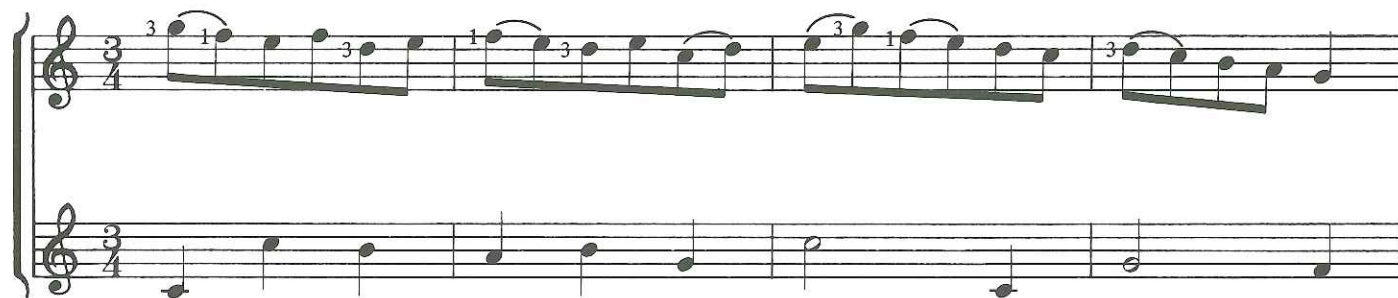


If you can play the previous exercise, you should have no trouble playing the melody in the following duet adapted from a harpsichord piece by Jean Philippe Rameau, a French composer of the 18th century. The mixture of slurs with plucked notes is typical of much classical guitar music.

RONDINO

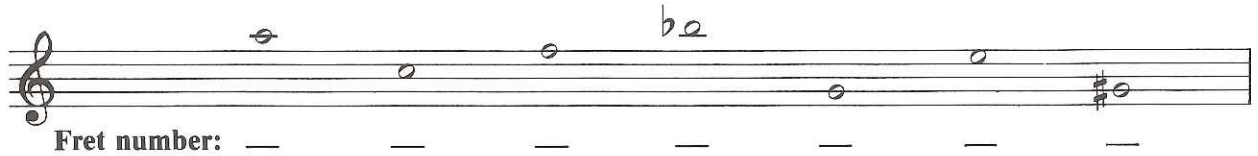
16

Rameau

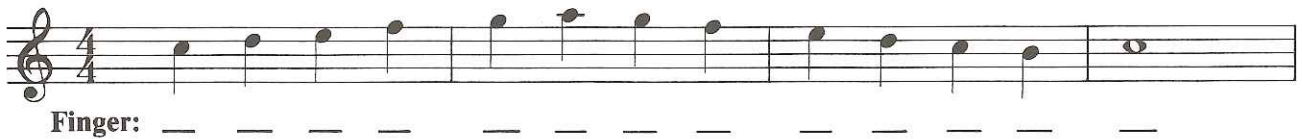


MUSIC THEORY REVIEW

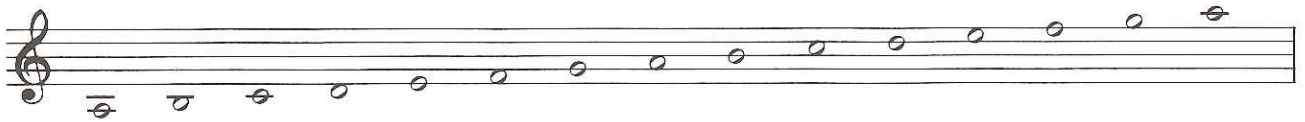
1. Write in the number of the fret for the following second- and third-position notes:



2. Write in the correct left-hand fingering for the following third-position scale pattern:



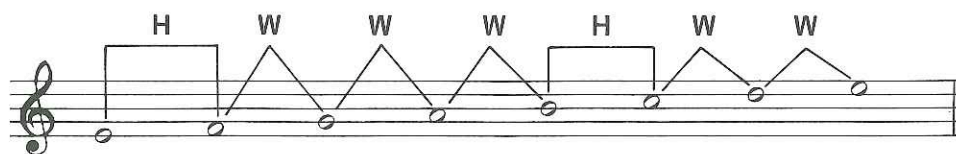
3. Write in the missing sharps necessary to make the following into an ascending A melodic minor scale:



4. There are two half-steps in the C major scale. They are between the letters _____ and _____, and between _____ and _____.
5. A short musical idea usually consisting of a measure or less is called a _____.
6. The interdependent movement of two parts (or voices), each with its own melodic integrity, is known as _____.
7. The names of the primary chords built on steps 1, 4, and 5 of any scale are _____, _____, and _____ (7th).

THE PHRYGIAN MODE

Music that sounds typically Spanish is often in the **Phrygian mode**. The Phrygian mode is a scale pattern of half and whole steps that results when you begin and end a scale on E without any sharps or flats.

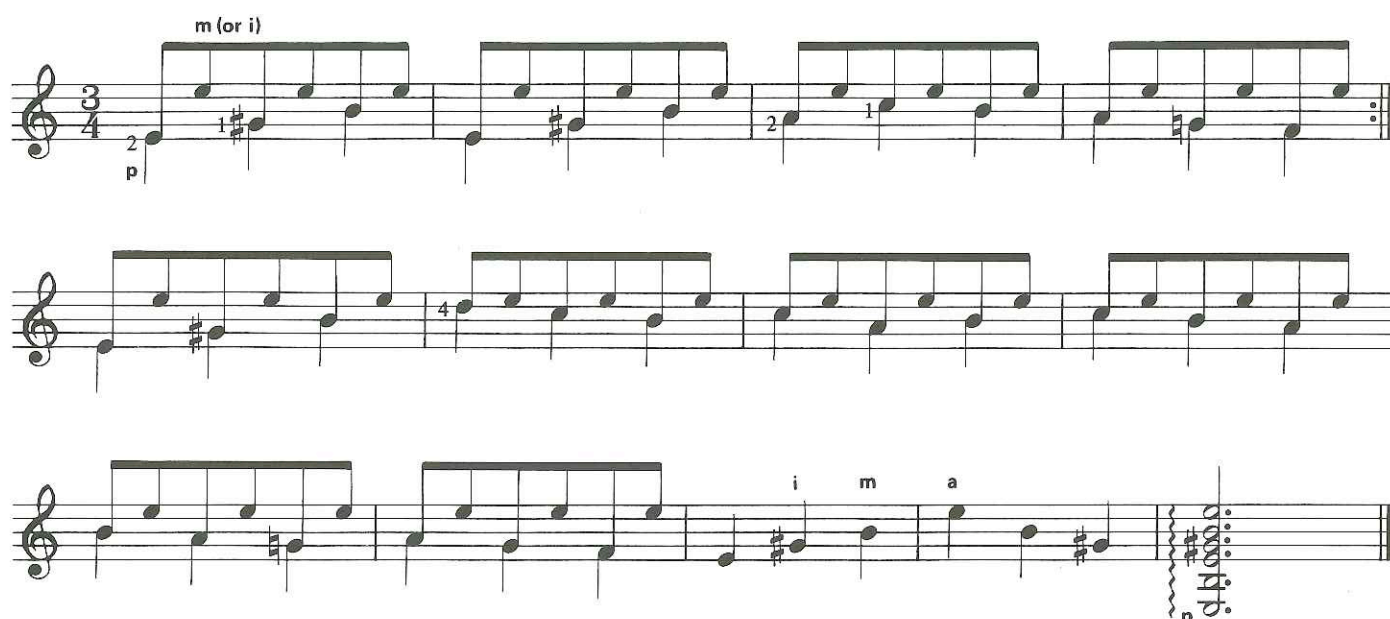


The chords built on steps 1, 2, 3, and 4 serve as primary chords for Spanish music in the Phrygian mode. In E, they are chords you already know: E, F, G, and Am. Usually they occur in reverse order in the harmonization of Spanish music—Am-G-F-E. (Other common chord sequences would include E-F-E, F-G-F-E, etc.) Here are some typical Phrygian melodic patterns. The note G \sharp occasionally occurs when the melody implies an E chord.



The famous melody of **MALAGUEÑA** (pronounced mah-lah-gain-ya) is based on the Phrygian mode. The melody is a traditional flamenco guitar pattern from the city of Malaga.

MALAGUEÑA



When the Phrygian mode is built on any note other than E, chromatic alterations must be used to keep the same half-step/whole-step arrangement. **FIESTA** is based on an A Phrygian mode, which uses a B \flat plus occasional C \sharp s.

FIESTA

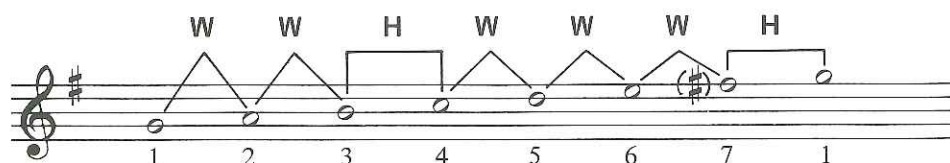
Charles Duncan

Lively

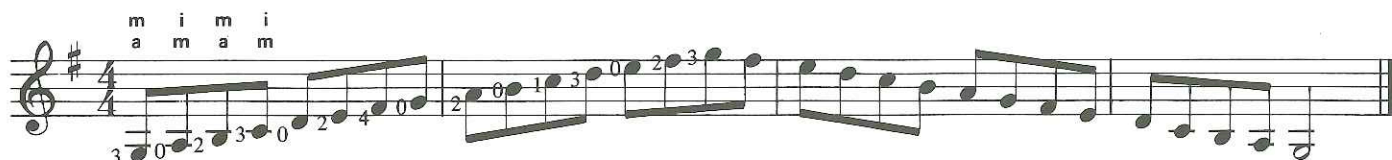
The musical score for "FIESTA" by Charles Duncan is written for a single melodic line, likely for a guitar or piano. It begins with a treble clef and a 3/4 time signature. The tempo is marked "Lively". The key signature is one sharp (F#), indicating D major or B minor. The score consists of seven staves of music. The first staff contains measures 1-5, with fingerings 2, 3, and 4 indicated. The second staff contains measures 6-10, with fingerings 1, 2, 3, and 4 indicated. The third staff contains measures 11-15, with fingerings 1, 2, 3, and 4 indicated. The fourth staff contains measures 16-20, with fingerings 1, 2, 3, and 4 indicated. The fifth staff contains measures 21-25, with fingerings 1, 2, 3, and 4 indicated. The sixth staff contains measures 26-30, with fingerings 1, 2, 3, and 4 indicated. The seventh staff contains measures 31-35, with fingerings 1, 2, 3, and 4 indicated. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a final chord in measure 35.

THE KEY OF G MAJOR

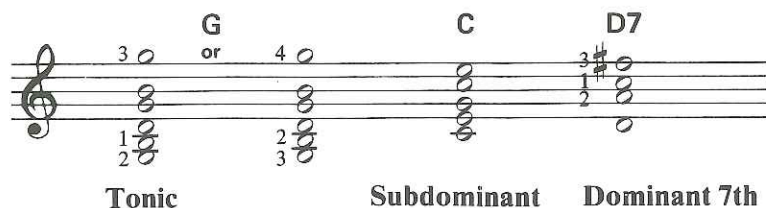
The G major scale has the same pattern of whole and half steps as the C major scale you studied. The seventh degree of the scale (F) must be sharpened to create the whole-step between 6 and 7 and the half-step between 7 and 1. A key signature of one sharp is used for all pieces in G major.



Memorize and practice the following two-octave G major scale. Use the **m-i** and **a-m** rest-stroke. (Be sure to practice with **m-a**. This will help to strengthen the **a** finger and improve the balance of touch throughout the hand.)

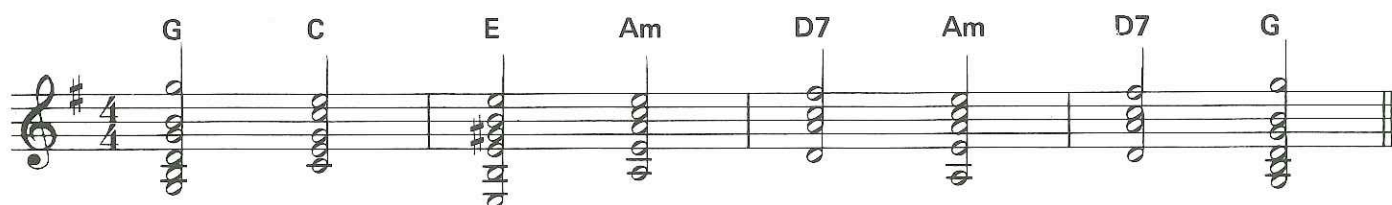


The primary chords in the key of G major are G, C, and D7. Notice that there are two standard fingerings for the G chord. Eventually you should be able to use either of them. For now, you may prefer to use the first fingering.



Practice the chords in the following exercise; then play the arpeggiated accompaniment to SILENT NIGHT.

Use Thumb Brush



SILENT NIGHT

17

Franz Gruber

The first system of musical notation for 'Silent Night'. It consists of two staves. The upper staff is in treble clef, key of D major (one sharp), and 3/4 time. It contains the melody: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lower staff is in treble clef, key of D major, and 3/4 time. It contains a piano accompaniment of eighth notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'i m a i m' are written below the lower staff, with 'i' under the first measure, 'm' under the second, 'a' under the third, and 'i m' under the fourth.

The second system of musical notation for 'Silent Night'. It consists of two staves. The upper staff is in treble clef, key of D major, and 3/4 time. It contains the melody: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lower staff is in treble clef, key of D major, and 3/4 time. It contains a piano accompaniment of eighth notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'i m a i m' are written below the lower staff, with 'i' under the first measure, 'm' under the second, 'a' under the third, and 'i m' under the fourth.

The third system of musical notation for 'Silent Night'. It consists of two staves. The upper staff is in treble clef, key of D major, and 3/4 time. It contains the melody: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lower staff is in treble clef, key of D major, and 3/4 time. It contains a piano accompaniment of eighth notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'i m a i m' are written below the lower staff, with 'i' under the first measure, 'm' under the second, 'a' under the third, and 'i m' under the fourth.

The fourth system of musical notation for 'Silent Night'. It consists of two staves. The upper staff is in treble clef, key of D major, and 3/4 time. It contains the melody: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lower staff is in treble clef, key of D major, and 3/4 time. It contains a piano accompaniment of eighth notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'i m a i m' are written below the lower staff, with 'i' under the first measure, 'm' under the second, 'a' under the third, and 'i m' under the fourth.

The following well-known minuet by Bach is based on G major scale patterns. Slurs are used systematically to enhance the rhythmic drive of each group of eighth notes.

MINUET IN G

18

J. S. Bach

The musical score for Minuet in G by J.S. Bach is presented in a two-staff format (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each consisting of a treble staff and a bass staff. The treble staff contains the main melody, which is characterized by groups of eighth notes slurred together. Fingerings are indicated by letters (m, i, 2, 3, 4, a) and numbers (1, 2, 3, 4). The bass staff provides a simple harmonic accompaniment, primarily using quarter and half notes. The piece concludes with a final cadence in the treble staff.

This equally famous minuet by Beethoven has a more complex rhythm and is played in a slower tempo. Notice the change from dotted notes to straight eighths near the end of the first period, and the group of sixteenth notes in measure two of the third staff.

19

MINUET IN G

Ludwig van Beethoven

The musical score for Minuet in G by Ludwig van Beethoven is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. The first system (measures 1-4) shows a change from dotted notes to straight eighths. The second system (measures 5-8) features a group of sixteenth notes in measure two. The third system (measures 9-12) continues the melodic and harmonic development. The fourth system (measures 13-16) concludes the piece with a final cadence. The score is marked with numerous fingerings and articulation marks to guide the performer.

The following solos by Carulli and Sor begin with nearly identical melodic statements; however, they develop differently and are quite different in character. This is a good illustration of how much musical variety is possible even when the compositional material is very similar. Of the two, the Sor has a somewhat more challenging left-hand technique. Notice especially the overlapping note values and the use of second and third positions.

MODERATO

Carulli

The musical score for Carulli's Moderato solo is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a melodic line marked with fingering 'm i m i' and a bass line with a triplet of eighth notes marked 'p'. The second staff continues the melody with a '4' fingering and a bass line with a triplet marked '3'. The third staff features a repeat sign and a bass line with a triplet marked 'p'. The fourth staff concludes the piece with a repeat sign and a bass line with a triplet marked 'p'. The piece is characterized by its rhythmic patterns and the use of fingerings like 'm', 'i', 'a', and '4'.

ANDANTINO

Sor

The musical score for Sor's Andantino solo is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a melodic line marked with fingering 'm i' and a bass line with a triplet marked '3'. The second staff continues the melody with a '4' fingering and a bass line with a triplet marked 'p'. The third staff features a repeat sign and a bass line with a triplet marked 'p'. The fourth staff concludes the piece with a repeat sign and a bass line with a triplet marked 'p'. The piece is characterized by its slower tempo and the use of fingerings like 'm', 'i', 'a', and '4'.

The following is another attractive example of Renaissance music style. Fabritio Caroso was an Italian lutenist of the 16th century. A collection of his music which includes this courtly dance was published in Venice in 1581. The right-hand technique is generally **i-m** alternation using the free-stroke.

GRATIA D'AMORE

Caroso

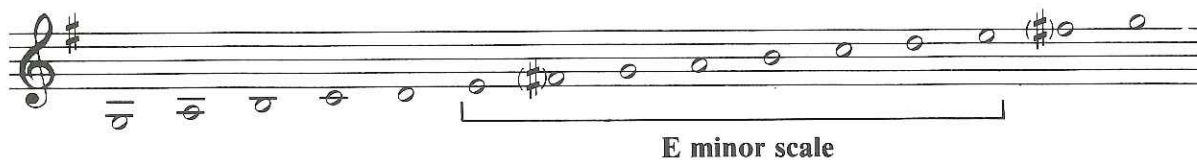
The musical score for "Gratia D'Amore" by Caroso is written for a lute, featuring five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various fingerings (1, 2, 3, 4) and techniques (i, m, a, p) indicated above or below the notes. The score is divided into two main sections, labeled 1 and 2, with a repeat sign at the end of the first section. The first section consists of four staves, and the second section consists of one staff. The notation includes various musical symbols such as treble clefs, sharps, and accidentals.

THE KEY OF E MINOR

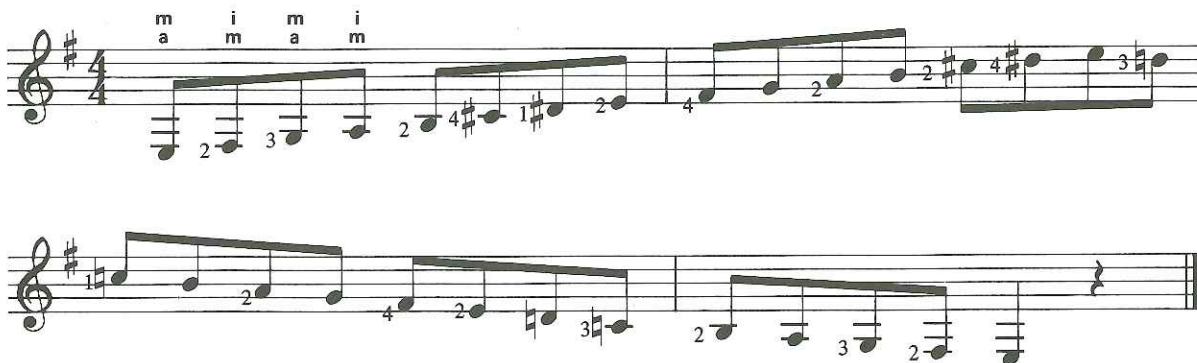
Major and minor keys that have the same key signature are relatives. The relative minor of C is Am; the relative minor of G is Em.

The relative minor scale in its natural form begins on the sixth degree of the major scale with the same key signature.

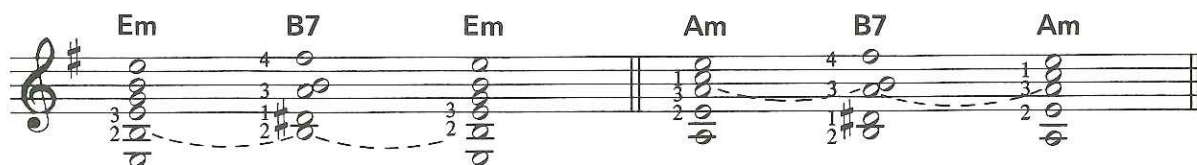
TWO-OCTAVE G SCALE



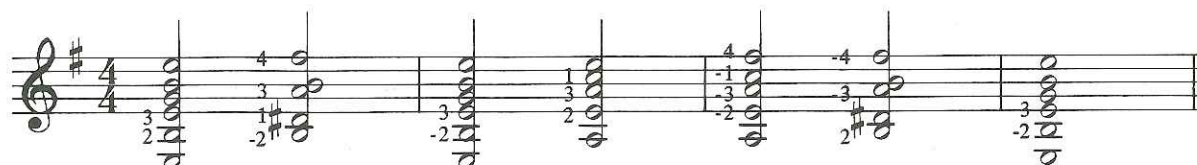
Memorize and practice the two-octave E melodic minor scale.



The primary chords for E minor are Em, Am, and B7. The new chord is B7: You can learn to shift to and from it much more efficiently if you practice leaving down a finger where possible. From Em to B7, leave down 2; from Am to B7, leave down 3.



Now practice the following chord changes:



To practice your chord changes in Em, play the accompaniment to this fine old English ballad. The G and D7 chords are also used, because the melody passes freely from E minor to G major harmonizations.

HENRY MARTIN

20

The musical score for "Henry Martin" is written in E minor (one sharp, F#) and 3/4 time. It consists of four systems of two staves each. The melody is in the upper staff, and the accompaniment is in the lower staff. The melody includes various note values and rests, with some notes tied across measures. The accompaniment features chords and single notes, often with fingerings indicated by numbers 1-4. Some measures have a 'p' (piano) marking. The piece ends with a double bar line and a repeat sign.

The following is another piece from Fabritio Caroso's book of lute music. Although written in E minor, the dominant-to-tonic resolution at the end of the first, third, and fourth lines involves an E major chord. The device of ending on a major chord in a minor key is called a **Picardy third** and is characteristic of much Renaissance music. Play the piece with an energetic, steady beat as if accompanying a dance.

ALBA NOVELLA

Caroso

The musical score for "Alba Novella" by Caroso is written in E minor (one sharp, F#) and 4/4 time. It consists of four staves of music. The melody is primarily in the treble clef, with some chords in the bass clef. The piece features a Picardy third, where the key changes from E minor to E major at the end of the first, third, and fourth lines. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The piece concludes with a final cadence in E major.

REMEMBRANCE is in a Romantic style—that is, the 19th-century style typified by composers such as Schubert, Schumann, and Mendelssohn. The melody should be emphasized with feeling by using the rest-stroke wherever convenient. When you must use the free-stroke on melody notes, try to make them stand out.

REMEMBRANCE

Charles Dunçan

The musical score for "REMEMBRANCE" by Charles Dunçan is presented in six staves. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various fingerings (1-4), accents (a), slurs, and dynamic markings (p, m). The melody is characterized by flowing eighth and sixteenth notes, often with rests indicating a rest-stroke. The piece concludes with a final double bar line on the sixth staff.

For further practice in position playing, here is one of the most majestic short works by Bach. Play the melody entirely in second position with very solid rest-strokes. The essential feeling should be one of solemnity and grandeur.

21

J. S. Bach

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with various rests and fingerings (1, 2, 3, 4). The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4).

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, featuring rests and fingerings (1, 2, 3, 4). The bottom staff continues the harmonic accompaniment, with chords and single notes, including fingerings (1, 2, 3, 4).

The third system of musical notation consists of two staves. The top staff continues the melody, ending with a final note and a fermata. The bottom staff continues the harmonic accompaniment, ending with a final chord and a fermata. A double bar line with a repeat sign is present at the end of the system.

To conclude this volume, here is one of Sor's prettiest compositions. In measure 2, the small note **D** at the beginning is a **grace note**. Grace notes are a form of **ornamentation** or **embellishment** and should be played in this piece as shown below:



You play the grace note **together** with any notes below the note to which the grace note is slurred. Then you pull-off to the slurred note as rapidly as possible. The procedure may sound complicated, but it isn't really. Listen closely to the recording for illustration.

ANDANTE

22

Sor

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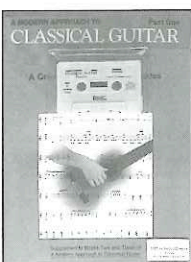


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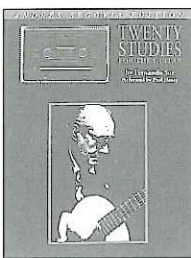


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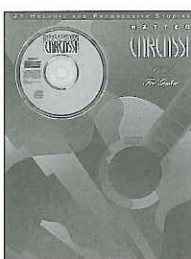
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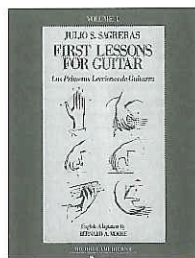
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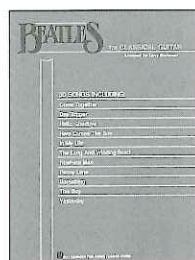
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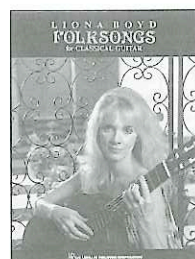
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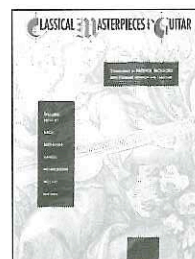
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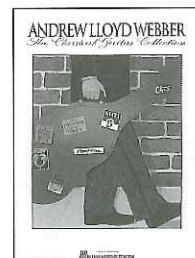
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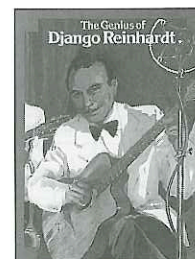


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CLASSICAL GUITAR

By CHARLES DUNCAN

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TO THE PLAYER

At the completion of this book, you will have developed music reading ability in the most commonly used keys; learned the fingerboard through the ninth position; practiced various right- and left-hand development techniques; and played some of the most attractive pieces from the intermediate-level solo repertoire. **This book is available as a “book/CD” and “book only” version.** As in Books One and Two, there are many teacher-pupil duets with the teacher part on the CD. A tuning track is included as Track 1 of the CD. Look for the CD symbol  in the margin. The number inside the diamond refers to the CD track.

In this book you will also become acquainted with the basic elements of musical interpretation—that is, control of rhythm and dynamics. Various interpretation marks are written over and under the staff to guide your performance. Look carefully for them and try to incorporate them into your playing. Each piece also carries a suggested metronome setting at the beginning, indicated by M.M. (Maeltzel’s Metronome) and the kind of note that gets one beat, or metronome click, and the numerical click setting. (Moderately priced metronomes are available at most music stores). The suggested metronome setting is, of course, for the performance tempo. Practice tempos should always be much slower, gradually working up to the performance tempo over a period of days or even weeks.

A list of the symbols for musical interpretation used in this book are given below. For other symbols and terms, consult the paperback, **The Harvard Brief Dictionary of Music**, by Willi Apel and Ralph T. Daniel.

<i>p; pp</i>	<i>piano; pianissimo</i>	soft; very soft
<i>f; ff</i>	<i>forte; fortissimo</i>	loud; very loud
<i>mf</i>	<i>mezzo forte</i>	moderately loud (the basic level for most playing)
<i>sfz.</i>	<i>sforzando</i>	“forcing,” i.e. giving a strong accent to a note or chord
<i>></i>	<i>accent</i>	play more forcefully (but less than <i>sforzando</i>)
<i>dim.</i> or 	<i>diminuendo</i>	getting softer
<i>cresc.</i> or 	<i>crescendo</i>	getting louder
<i>rit.</i>	<i>ritardando</i>	slowing down
<i>accel.</i>	<i>accelerando</i>	speeding up
	<i>fermata</i>	hold for longer than literal time-value
<i>rall.</i>	<i>rallentando</i>	gradually slowing down
<i>espr.</i>	<i>espressivo</i>	expressively; with feeling
<i>a tempo</i>	(after a <i>rit.</i> or <i>accel.</i>)	at the original speed
<i>poco; molto</i>	(with another word, e.g., <i>poco dim.</i>)	a little; very much

PLAYING MUSIC WITH BAR CHORDS

In Book Two you learned to hold down two or three strings with the first finger by using the half-bar. When five or six strings must be depressed, the full bar is employed.

FULL BAR



Keep the following points in mind when learning the full bar:

- The finger presses uniformly from the knuckle to the tip.
- The fingertip extends a little past the edge of the fingerboard for a six-string bar, as in the photograph. For a five-string bar, the fingertip should almost touch the sixth string.
- A slight bend of the finger, as in the photograph, is natural. The finger will normally also roll slightly toward the nut rather than lying flat on its underside.
- The thumb should directly oppose the first finger so that their combined effort is like that of pliers. However, do **not** press too hard with the thumb. The main force is exerted by the muscles in the fleshy part of the hand between the thumb and first finger. These muscles are initially very weak, but through repeated use they will become strong enough to make the full bar a normal part of your technique.

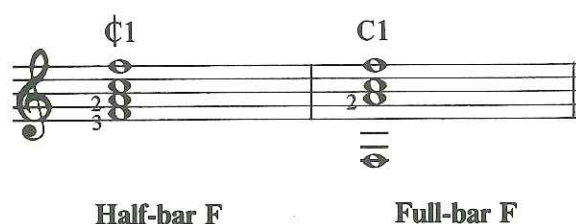
Bars are identified in various editions of classical guitar music by the letter **B** (for French **barre**) or **C** (for Spanish **cejilla** or Italian **capotasto**) plus the fret number in either Roman or Arabic numerals. Occasionally, just a Roman numeral is used.

1st Fret Bar may be written as: BI, C1, CI, I

A half-bar (four strings or less) is identified either by the prefix $\frac{1}{2}$ or **M** (for Spanish “medio,” half) or by a line drawn through the letter.

1st Fret Half-Bar may be written as: $\frac{1}{2}$ C1, MCI, \cancel{BI} , \cancel{CI} , $\frac{1}{2}I$

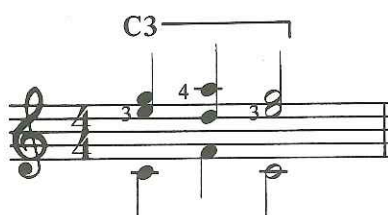
In this book, the letter **C** plus an Arabic numeral is used for a bar of five or six strings, with a line drawn through the letter to indicate a bar of four strings or less.



In the case of bars with four or five strings, context usually determines exactly how many strings to hold down. The **general** rule is hold down no more than the required number of strings. Thus, in the case of the following two chords, a five-string “full” bar is required for the first, and a four-string “half bar” for the second:



However, if the music were to call for a shift from one of the above chords to the other, you would hold down five strings to avoid unnecessary movement of the first finger:



The following studies cover a variety of music styles and make progressive use of three, four, and five-string bars.

BAR STUDY NO. 1

Andante

M.M. ♩ = 84

p *i* *m* *p* *p* *i* *m* *p* $\phi 3$ $\phi 2$ $\phi 1$

BAR STUDY NO. 2

Andante

M.M. ♩ = 88

$\phi 2$ $\phi 2$

BAR STUDY NO. 3

Adagio

M.M. ♩ = 66

mf

espr.

rall.

BAR STUDY NO. 4 has a new time signature — C called *alla breve* or “cut time.” This could also have been written as $\frac{2}{2}$ — meaning that the half note gets one beat and there are two beats per measure. All other notes would receive proportional beats, e.g. ♩ = $\frac{1}{2}$ beat. Practice the piece slowly in $\frac{4}{4}$; then gradually speed it up until you feel it in two beats per measure.

BAR STUDY NO. 4

Allegro

M.M. ♩ = 63

f

mf

poco rit.

BAR STUDY NO. 5

Allegretto

M.M. = 66

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of several measures, some with triplets and some with ties. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

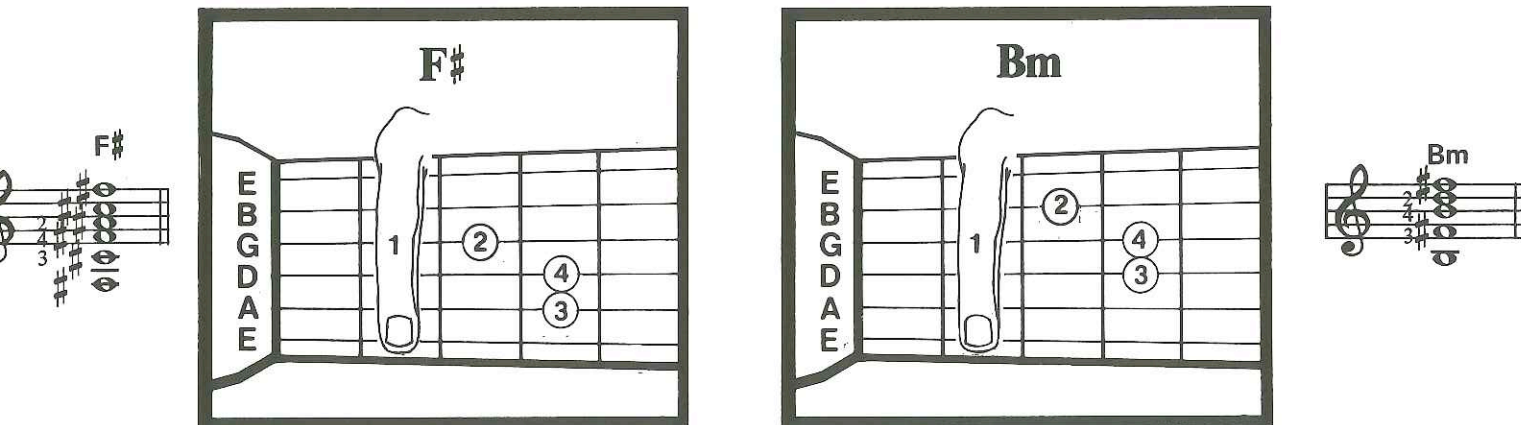
1

a m i

[illegible]

THE FULL SIX-STRING BAR

A good way to begin learning the full six-string bar is with the transposed, or movable, forms of the E and Am chords. Refingered with the bar at the second fret, they become respectively F# and Bm. The first finger takes the place of the nut:



Make a full bar at the second fret and practice changing from one chord to the other **without lifting the bar**. (Use the simple thumb brush-stroke). Don't be disappointed if you find this difficult, or if some of the notes sound muffled. Keep practicing these chord changes for a few minutes each day, and your hand will soon gain the necessary strength. When the change from **F#** to **Bm** is reasonably comfortable, try the following exercises and play along with the record when ready. You may also go on to pages 10 through 13 while you are learning the material on this and the next page.

The **F#m** chord that is used at the beginning of **FULL BAR STUDY NO. 1** can be easily played by omitting the second finger from the **F#** chord you just learned. (Notice, however, the **F#** chord in the last measure.)

FULL BAR STUDY NO. 1

2

Moderato

M.M. ♩ = 48

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each with a vocal line and a guitar line.

System 1:

- Vocal Line:** The melody begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notes are: F#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half).
- Guitar Line:** The guitar part is in standard tuning (E2-A2-D2-G2-B2-E2). It starts with a barre on the first fret (F#m) and a C2 chord. The notes are: F#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (half).

System 2:

- Vocal Line:** The melody continues with the notes: D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (half).
- Guitar Line:** The guitar part continues with the notes: F#2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G#2 (quarter), F#2 (quarter), E2 (half).

The score includes dynamic markings: *f* (forte) for the first system and *mf* (mezzo-forte) for the second system. The guitar part is marked with a "C2" chord and a "Bm" chord. The vocal part is marked with a "F#m" chord.

FULL BAR STUDY NO. 2 introduces two new full bar chord forms. Study the chord frame fingerings carefully before playing.

FULL BAR STUDY NO. 2

3

Lento

M.M. ♩ = 92

Bm7
C2

p

G13
C3

p p i m a

poco rit.

FULL BAR STUDY NO. 3

4

Allegretto

M.M. ♩ = 116

C2

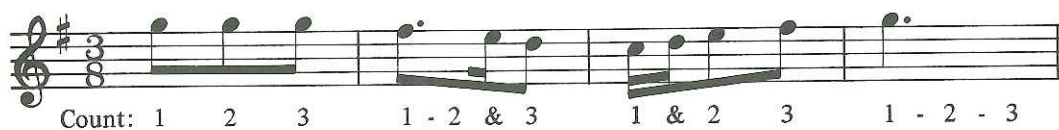
mf


C2

1 2

$\frac{3}{8}$ TIME AND THIRTY-SECOND NOTES

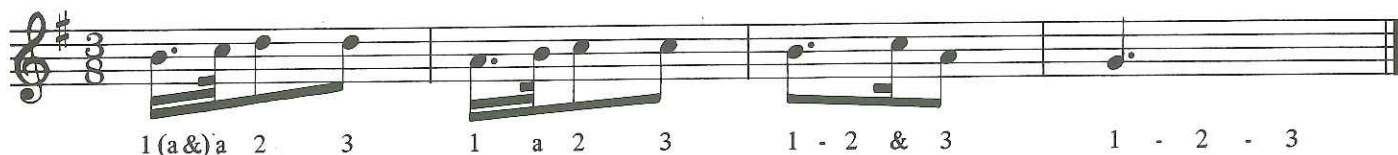
Like the $\frac{6}{8}$ time signature you learned in Book Two, $\frac{3}{8}$ is based on the eighth note receiving one beat.



Thirty-second notes  are used in $\frac{3}{8}$ or $\frac{6}{8}$ to divide the beat into fourths.



Count dotted sixteenths and thirty-seconds in $\frac{3}{8}$ (or in $\frac{6}{8}$) just as you count dotted eighths and sixteenths in $\frac{3}{4}$ or $\frac{4}{4}$.



The following study by Aguado uses the dotted sixteenth/thirty-second note figure as a rhythmic motive.

ESTUDIO

Andantino

M.M.  = 108

Dionisio Aguado



In a slow $\frac{2}{4}$, the beat unit is the 8th note (4 to the bar). The dotted eighths and thirty-seconds in HUMORESQUE are thus counted the same as on page 10; sixteenth notes are counted like eighth notes. The tempo marking means "somewhat slow, and gracefully."

HUMORESQUE

5

Poco lento e grazioso

Antonin Dvorak

M.M. ♩ = 96

S

mf

C3

T

C3

Fine

f

p

a i m a

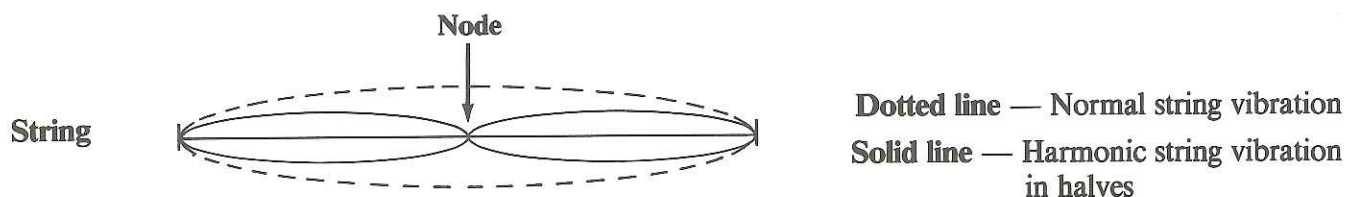
a m i

dim.

D.C. al Fine

NATURAL HARMONICS

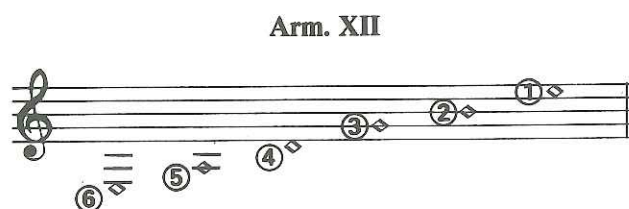
Natural harmonics are bell-like sounds produced by **touching** (not depressing), a string at certain frets, primarily at the 5th, 7th, or 12th frets. Depending on which fret is touched, a **node** (point of no vibration) is created. This results in subdivision of the vibrating string into equal sections: halves (12th fret harmonics); thirds (7th fret harmonics); or quarters (5th fret harmonics).



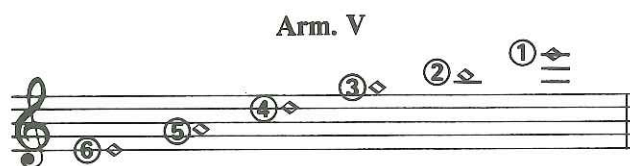
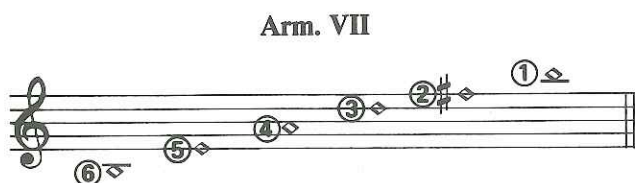
Harmonics at the 12th fret are the easiest. To play harmonics at the 12th fret (the fret at which the fingerboard meets the body of the guitar), do the following:

- Touch the first string lightly with the fleshy underside of the tip of the second finger. The finger should be flat, or almost so.
- Make sure the finger is directly over the metal fret, not back of it as in normal playing position.
- Pluck the string close to the bridge, and immediately afterwards lift the second finger away. Your timing of the lift must be exact. If it is too late, the harmonic will sound muffled. If it is too soon, there will be no harmonic at all, just the sound of the open string.

Harmonics are written as diamond-shaped notes. The way in which their pitch is indicated varies; the most common method is to write them an octave below actual pitch. They are also usually identified by the sign **Arm.** (for Spanish "armonico") plus a Roman-numeral fret number. The harmonics at the 12th fret are:



Practice playing harmonics at the 12th fret on each string, using the fleshy underside of the tip of the second finger. When you can produce consistently bell-like tones, you are ready to learn the harmonics at the 5th and 7th frets. Play these harmonics with the same technique used for the 12th fret harmonics. Remember to touch the finger to the string directly over the metal fret, not back of it.

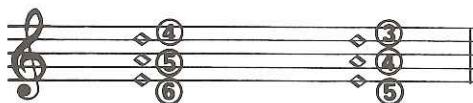


The harmonics at the 5th fret are the most difficult. **TIP:** Pluck the string close to the bridge for the clearest sound. If you pluck near the soundhole, the sound will be faint and muffled.

TUNING WITH HARMONICS

Harmonics at the fifth fret on strings 6 , 5 , and 4 are repeated at the seventh fret on strings 5 , 4 , and 3 :

Arm. V = Arm. VII

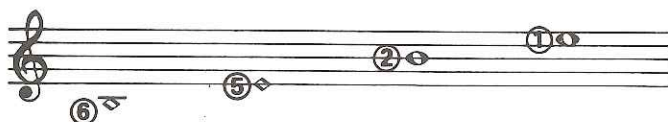


This correspondence of notes on adjacent strings gives you an elegant and accurate way to tune.

- Pluck the fifth fret harmonic first and, **while it is still ringing**, pluck the corresponding seventh-fret harmonic.
- Listen carefully for any difference in sound, which you can recognize as a “beat” (fluctuating intensity of sound).
- Turn the tuning key for the higher string in the appropriate direction until the sound of the two harmonics is identical.

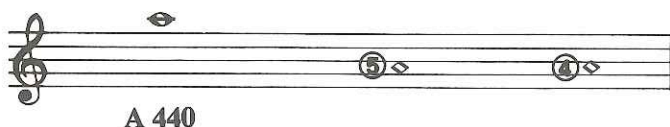
The above procedure is used to tune strings 6 through 3. Bass-string harmonics are then used as references for tuning the second and first strings. Match the sound of the open second string with the sixth-string harmonic B at the seventh fret. Similarly, match the sound of the open first string with the fifth-string harmonic E at the seventh fret.

Arm. VII = open strings



A tuning fork can be used effectively with the harmonic tuning system to establish a reference pitch. The standard tuning fork, available at most music stores, gives the pitch of the note A, 440 cycles per second. This is the pitch of the fifth string harmonic at the fifth fret (or the 4th string harmonic at the seventh):

Tuning Fork = Arm. V Arm VII



To establish the reference pitch:

- Pluck either the fifth string harmonic at the fifth fret or the fourth string harmonic at the seventh fret.
- Strike the tines of the fork against your knee, then place the base of the fork gently on the bridge of your guitar.
- Compare the sound of the harmonic with the sound of the fork and adjust the tuning accordingly while both notes are still ringing.

CHORDAL VOICE-LEADING

In classical guitar music, various modifications of common chord fingerings are used in the interest of good voice-leading. Voice-leading involves treating chord progressions as if each note were being sung by a singer in a choir of soprano, alto, tenor, and bass voices. Generally the result is a progression of four-note chords in which the *a*, *m*, and *i* fingers play the highest three notes, while the thumb plays the appropriate bass string.

Roman numerals can be used to identify chord function in a given key. They correspond to the scale degree that serves as the root of the chord. The primary chords in any key are I - Tonic; IV - Subdominant; and V(7) - Dominant (Seventh). A progression of voice-led primary chords leading to the tonic in a given key is called a **full cadence**.

Memorize and practice the following cadences in the keys you already know. Some fingerings will be new, and a few bar chords are employed. Observe fingering indications and hold down only those notes which must be held down. Also use the right-hand preparation technique described on the next page. You may go on to pages 16 and 17 while you are mastering this material.

KEY OF C

KEY OF Am

The image shows two musical staves in 3/4 time. The first staff is for the key of C, with a C1 bar line. It contains four measures: C (I), F (IV), G7 (V7), and C (I). The second staff is for the key of Am, with a C1 bar line. It contains four measures: Am (I), Dm (IV), E7 (V7), and Am (I). Fingerings are indicated by numbers 1-4 above the notes. Roman numerals are written below each chord.

KEY OF G

KEY OF Em

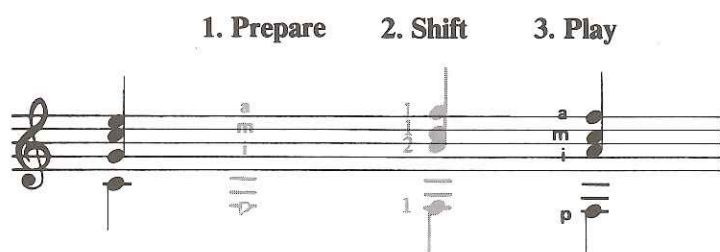
The image shows two musical staves in 3/4 time. The first staff is for the key of G, with a C3 bar line. It contains four measures: G (I), C (IV), D (V), and G (I). The second staff is for the key of Em, with a C2 bar line. It contains four measures: Em (I), Am (IV), B7 (V7), and Em (I). Fingerings are indicated by numbers 1-4 above the notes. Roman numerals are written below each chord.

RIGHT-HAND PREPARATION

The technique of right-hand preparation, sometimes called “planting,” is used when practicing chord changes.

- Place the fingers of the right hand on the strings for the next chord before releasing the chord you are holding.
- Make sure that the thumb is on the correct string for the new chord and that the nails are engaged, ready to play.
- Change the chord with the left hand.
- Play the chord with the right hand.

For example, in going from a C chord to an F chord you would:

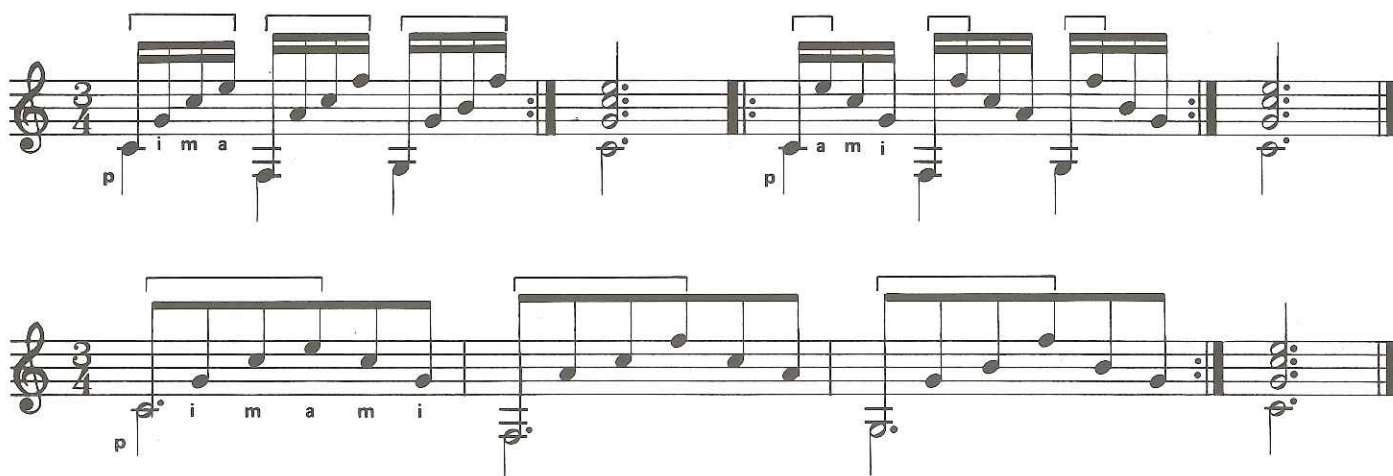


This “blocking out” of the new chord in advance with the right hand is an important practice technique. It synchronizes the hands for maximum efficiency, improves right-hand tone, and facilitates left-hand movement. When you are learning the technique, it will result in an abrupt cut-off of the preceding chord. As you develop the feel for it, the preparation will become briefer and more fluent, with no loss of sound.


ARPEGGIO PRACTICE

The above procedure is also used for arpeggios. It takes the form of a simultaneous preparation of **those notes of the arpeggio that are in an ascending direction**. Notes that are in a descending direction are **not** prepared simultaneously.


For further development of your technique and for variety, practice the cadences on the preceding page in arpeggiated form. Use each of the three patterns below, playing through the entire cadence several times with one pattern before going on to the next. Notes to be prepared simultaneously by the right hand are indicated by brackets.




EIGHTH-NOTE TRIPLETS

Eighth-note triplets  are used to divide a beat into thirds in time signatures based on the quarter-note. A triplet is like a measure of $\frac{3}{8}$. It is usually counted as shown below:

$\frac{4}{4}$ (C), $\frac{3}{4}$, $\frac{2}{4}$


one - trip - let


two - trip - let, etc.

In MARCH from the opera “AIDA,” triplets are used on several fourth beats as a rhythmic motive. The D.S. al Fine marking, short for “Dal Segno al Fine,” means “Repeat from the sign (♩) to the end.”

MARCH FROM "AIDA"

Giuseppe Verdi

Giuseppe Verdi

M.M. ♩ = 100

Count: 1 2 ta 3 4 trip - let

f

mf

cresc.

D.S. al Fine

Fine

The familiar, flowing melody of JESU, JOY OF MAN'S DESIRING is based on triplets. However, in lines three and four there are measures with a slower rhythmic figuration (half and quarter notes); be sure to keep the beat steady. After the first measure the 3 above each triplet is omitted.

JESU, JOY OF MAN'S DESIRING

J.S. Bach

M.M. ♩ = 66

p

mf

p

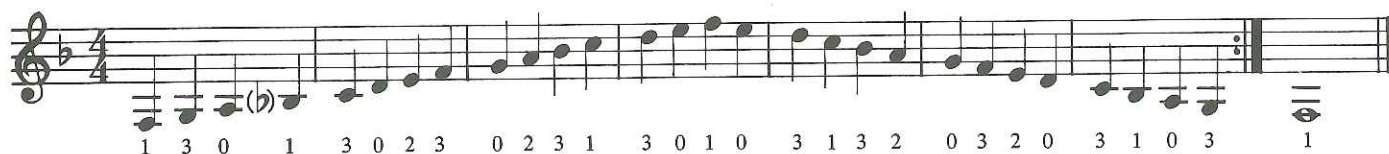
mf

rall.

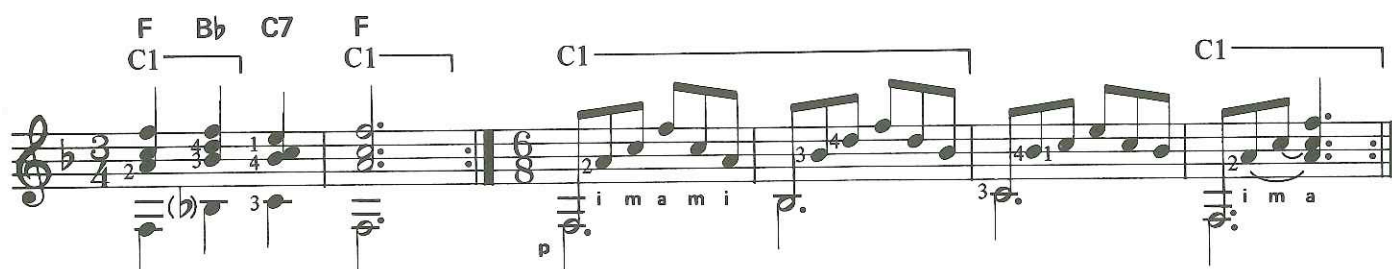
THE KEY OF F

The key of **F** has one flat (**B \flat**) as its key signature. Flat keys in general are not very well-suited to the classical guitar since their chords do not permit the use of many open strings. However, one should be able to read the music occasionally encountered in flat keys. Also, the relative minor of **F**, **D** minor, is one of the best sounding and most widely used keys for classical guitar music.

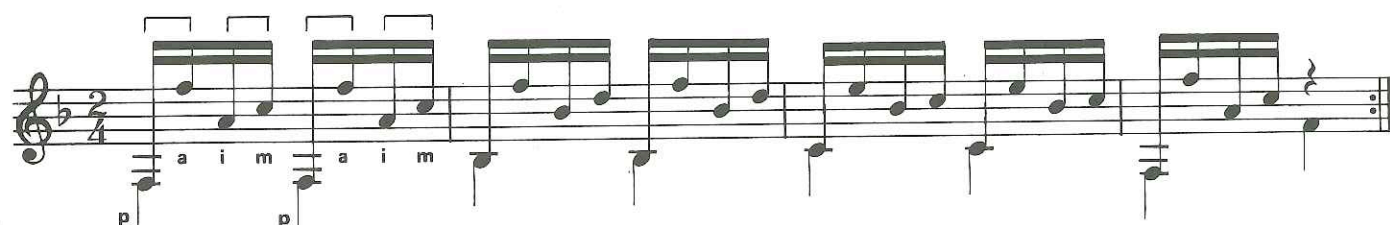
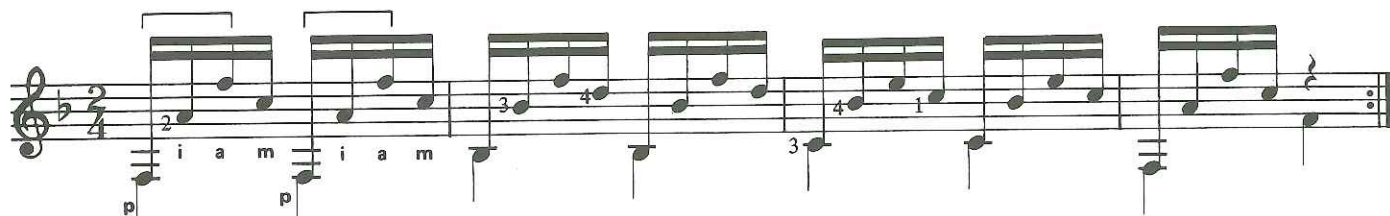
Memorize and practice the following two-octave **F** scale. Use (1) **m-i** (2) **a-m** (3) **a-i** fingerings, here and for all subsequent scales. The second two fingerings are important; don't neglect them. They help strengthen the **a** finger and improve the balance of touch across the hand.



Memorize the following cadence and practice also in arpeggio form as indicated. (Remember to prepare the first four notes of the **p-i-m-a-m-i** arpeggio as though playing a single chord).



Practice the following arpeggio patterns for further right-hand development. Prepare ascending notes as shown by first-measure brackets.



The following ANDANTE by Carulli makes an attractive, light-hearted sounding solo with no full bar chords and a minimal use of the half-bar.

ANDANTE

F. Carulli

M.M. ♩ = 72

The musical score for 'ANDANTE' by F. Carulli is presented in eight staves. The key signature is one flat (B-flat). The tempo is marked 'ANDANTE' with a metronome marking of 72 quarter notes per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *mf*, *p*, *f*, and *cresc.*. The piece ends with a 'Fine' marking and a 'D.S. al Fine' instruction.

Staff 1: *mf*, *p*, *f*, *cresc.*, *f*

Staff 2: *mf*, *p*, *f*, *cresc.*, *f*

Staff 3: *mf*, *p*, *f*, *cresc.*, *f*

Staff 4: *mf*, *p*, *f*, *cresc.*, *f*

Staff 5: *mf*, *p*, *f*, *cresc.*, *f*

Staff 6: *mf*, *p*, *f*, *cresc.*, *f*

Staff 7: *mf*, *p*, *f*, *cresc.*, *f*

Staff 8: *mf*, *p*, *f*, *cresc.*, *f*

Fine

D.S. al Fine

Consider the accompaniment to SANTA LUCIA as a test of your bar-chord and arpeggio-playing ability. If you are still having difficulty, go back and review earlier material. You may also go ahead as far as page 26 while you are developing strength and control.

SANTA LUCIA

6

Traditional Italian Song

M.M. ♩ = 88

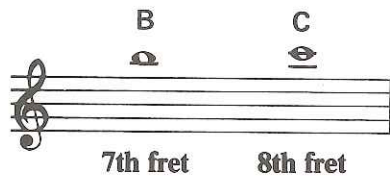
The musical score for "Santa Lucia" is presented in a two-staff format, with the Treble (T) staff for the vocal line and the Bass (S) staff for the guitar accompaniment. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The tempo is marked as M.M. ♩ = 88.

The lyrics are: *i m i a m i m i a i i m i a m*

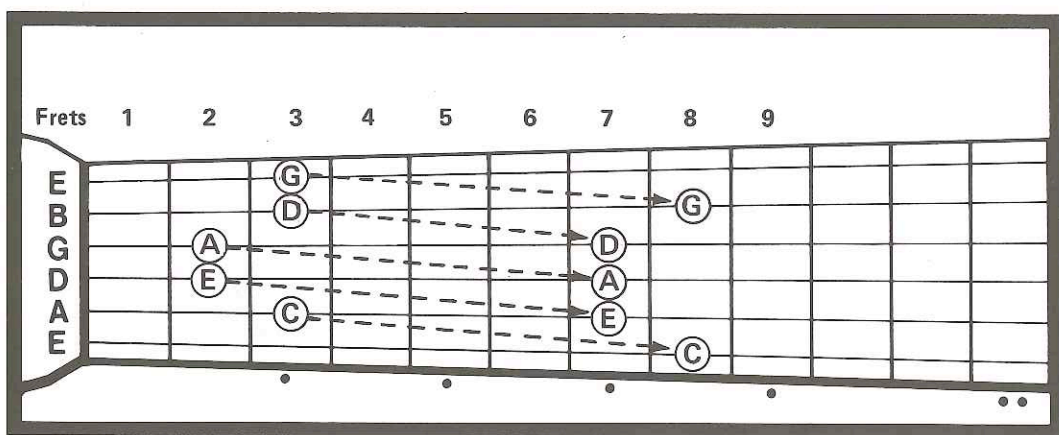
The score is divided into four systems, each containing a vocal line and a guitar line. The guitar line includes various techniques such as bar-chords, arpeggios, and triplets. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The piece concludes with a *poco rit.* (poco ritardando) marking.

THE FIFTH POSITION

There are two new notes in the fifth position, the B and C on the first string at the seventh and eighth frets.



The other notes at the seventh and eighth frets are already known to you, although their location on the fingerboard is different. Remember that first position notes are found five frets higher on the next lower string (four frets higher on the third string for second-string notes). For example, the following notes you learned in first position are located in fifth position as shown:

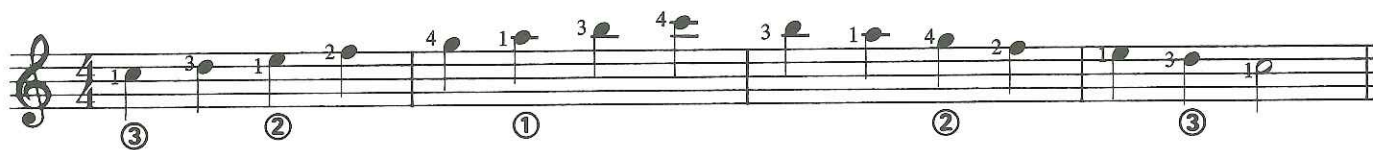


Below is a reference chart for all the notes in fifth position:

	⑥	⑤	④	③	②	①
5th Fret	A	D	G	C	E	A
6th Fret	A [#] /B ^b	D [#] /E ^b	G [#] /A ^b	C [#] /D ^b	F	A [#] /B ^b
7th Fret	B	E	A	D	F [#] /G ^b	B
8th Fret	C	F	A [#] /B ^b	D [#] /E ^b	G	C

Memorize the scales on this and the next page; then play the melody part of each piece.

FIFTH POSITION C SCALE

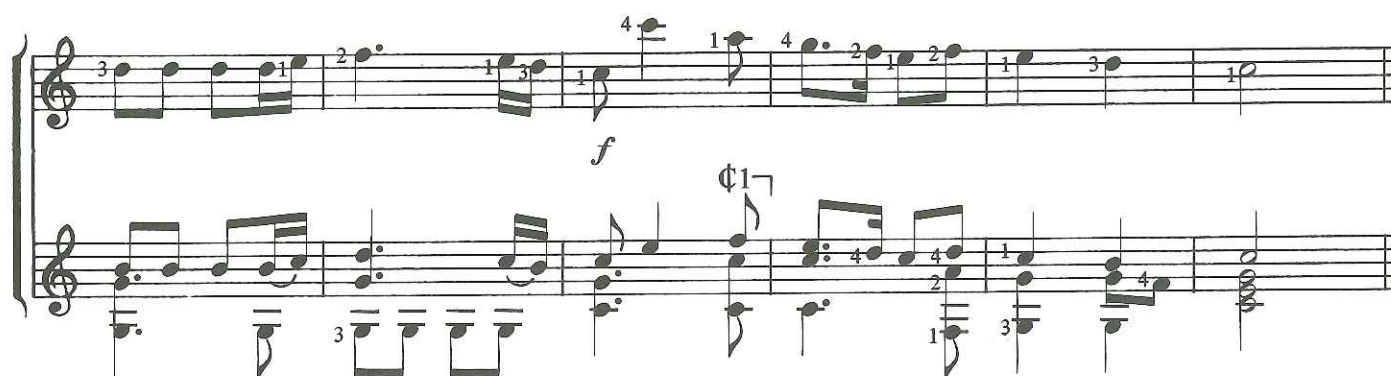
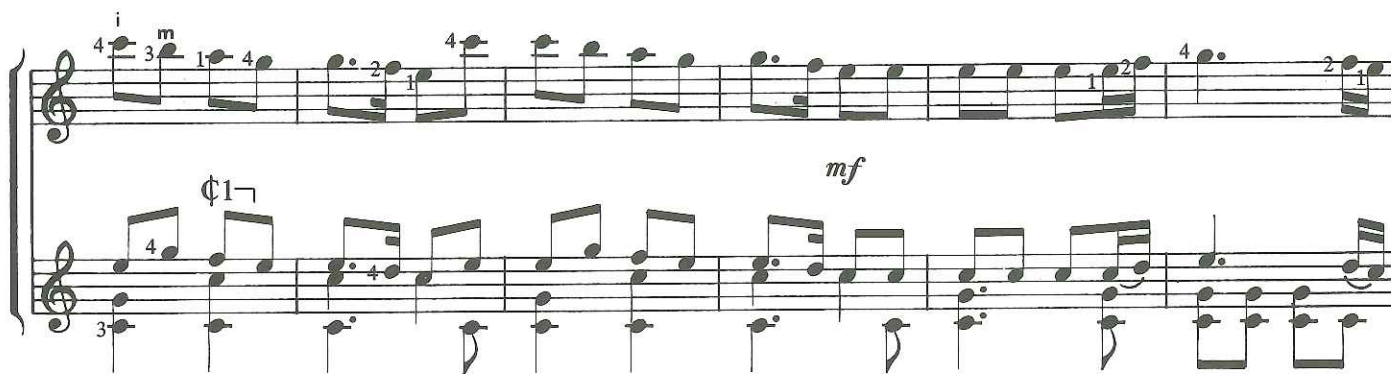


JOY TO THE WORLD

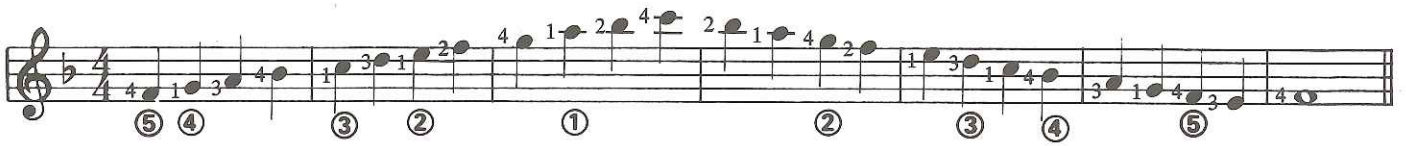
G.F. Handel

7

M.M. ♩ = 80



FIFTH-POSITION F SCALE



THEME FROM “THE NINTH SYMPHONY”

M.M.  = 132

The image shows a musical score for two voices, Soprano (S) and Tenor (T), in G major and common time. The Soprano part is written on a single staff with a treble clef. The Tenor part is written on a single staff with a treble clef. The key signature has one sharp (F#) and the time signature is common time (C). The Soprano part begins with a melodic line, and the Tenor part provides harmonic support with chords and single notes. The lyrics 'The Rose Tree' are written below the Tenor staff. The score is divided into four measures. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The Soprano part has lyrics 'The Rose Tree' in the first measure, 'The Rose Tree' in the second, 'The Rose Tree' in the third, and 'The Rose Tree' in the fourth. The Tenor part has lyrics 'The Rose Tree' in the first measure, 'The Rose Tree' in the second, 'The Rose Tree' in the third, and 'The Rose Tree' in the fourth. The Soprano part has a melodic line, and the Tenor part provides harmonic support with chords and single notes. The score is divided into four measures. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The Soprano part has lyrics 'The Rose Tree' in the first measure, 'The Rose Tree' in the second, 'The Rose Tree' in the third, and 'The Rose Tree' in the fourth. The Tenor part has lyrics 'The Rose Tree' in the first measure, 'The Rose Tree' in the second, 'The Rose Tree' in the third, and 'The Rose Tree' in the fourth.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of one flat (B-flat). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second system contains the piano accompaniment in treble clef. The left hand plays a simple harmonic accompaniment with notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The right hand plays a melody with notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piece concludes with a final chord of G4, A4, B4, A4, G4, F4, E4, D4, C4.

[illegible]

FIFTH-POSITION PATTERN STUDIES

Pattern studies are based on scales and consist of sequentially repeated motives. They are excellent for developing knowledge of the fingerboard. Practice the following pattern studies slowly. Concentrate on accurate finger placement, with mental anticipation of each note.

The image displays four staves of musical notation, likely for guitar, featuring various exercises. The notation includes notes, rests, and fingerings (numbers 1-4). A 'C5' marker is present on the first and third staves, indicating a specific fret position. The exercises are as follows:

- Staff 1:** A sequence of notes with fingerings: i, m, 3, 2, 1, 4, 2, 1, 4, 3, 1, 4, 3, 1, 3. A 'C5' marker is above the first two notes.
- Staff 2:** A sequence of notes with fingerings: 4, 1, 3, 4, 1, 2, 4, 1, 2, 3, 3, 3. A 'C5' marker is above the last three notes.
- Staff 3:** A sequence of notes with fingerings: m, i, 4, 1, 3, 1, 3, 4, 3, 4, 1, 4, 1, 3, 1, 3, 1, 2, 1, 2, 4, 2. A 'C5' marker is above the last three notes.
- Staff 4:** A sequence of notes with fingerings: 2, 1, 3, 1, 3, 1, 3, 1, 4, 1, 4, 3, 4, 3, 1, 3, 1, 4, 1, 4, 3, 4. A 'C5' marker is above the last three notes.

Position playing often requires a one-fret excursion to a neighboring position. The shift is accomplished by a first-finger slide, or by a contraction of the hand. In either case, the thumb should remain fixed as a pivot for the slight movement of the hand, as in the following A minor and G major patterns.

POSITION SHIFTING

In contrast to the one-fret movement used in the preceding two studies, a real position shift requires a movement of the whole arm. The thumb releases pressure at the beginning of the shift and stays opposite the first and second fingers as it glides along the neck of the guitar. The first finger remains lightly on the string as a guide.

Practice the following different fingerings for the C and F scales, which require a position shift within the scale. Leave down the first finger during shifts as indicated by the dotted lines. The location of a shift is indicated by a dash before the appropriate finger number.

[--- leave down 1st finger ---]

The first staff shows the C major scale in 4/4 time, starting on the open string and moving up to the 12th fret. It includes fingerings (e.g., 3, 0, 2, 3, 0, 2, 0, 1, 3, 0, 1, 3, 4, 3, 1, 0, 3, 1, 0, 2, 0, 3, 2, 0, 3) and shift indicators. The second staff shows the C major scale with bracketed finger groupings (5, 4, 3, 2, 1, 2, 3, 4, 5) and shift indicators. The third staff shows the F major scale in 4/4 time, starting on the open string and moving up to the 12th fret. It includes fingerings (e.g., 3, 0, 2, 3, 1, 3, 0, 2, 4, 1, 2, 4, 2, 1, 4, 2, 1, 3, 1, 3, 2, 0, 3, 2, 3) and shift indicators. The fourth staff shows the F major scale with bracketed finger groupings (4, 3, 2, 1, 2, 3, 4) and shift indicators.

The melody of the following MINUET illustrates the various shift techniques you've studied. It also illustrates (as in the first four measures) how higher position fingerings are sometimes used not from necessity but to obtain a richer, more expressive tone color.

MINUET FROM "ORPHEUS"

9

C.W. Gluck

M.M. ♩ = 84

S

mf ③ ② ③ ② ③ ④

m i m i

C1

T

Fine

f ③ ④ ① ③ ④ ① ④

♩1

p ③ ②

mf ②

D.C. al Fine

f ② ③ ①

THE KEY OF D MINOR

Memorize and practice the second and fifth position fingerings of the D minor scale:

The image displays two musical staves for a descending scale exercise in B-flat major, 4/4 time. The first staff includes fingering numbers (1-4) and breath marks (circled numbers 1-5). The second staff shows the same exercise with different fingering and breath marks.

Memorize the following cadence and practice in the arpeggio forms indicated.

STUDY IN THIRDS

Allegretto

M.M. ♩ = 60

Charles Duncan

M.M. ♩ = 60

mf

1

2

rall. e dim.

AIR

10

Henry Purcell

M.M. ♩ = 108

S

mf

T

p *mf* *f*

③ ②

mf *p*

MINUET

*Lodovico Roncalli

M.M. ♩ = 104

M.M. ♩ = 104

f

mf

2nd time rit.

p

*Lodovico Roncalli

**Italian guitarist / composer of the 17th century.*

PAVANA

Gaspar Sanz

M.M. ♩ = 96

M.M. = 96

mf

p

mf

p

mf

PRELUDE

Allegro

F. Carulli

M.M. ♩ = 116

mf

f

p

f

mf

p

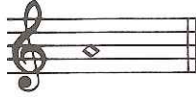
f

p

rall.

THEORY REVIEW

1. The time signature C is called _____ and is counted _____ beats to the measure.
2. The harmonic shown below is found both at the _____ fret of the fifth string and the _____ fret of the fourth string.



3. The following chord is the _____ chord in the key of C and the _____ chord in the key of F (write in Roman numeral).

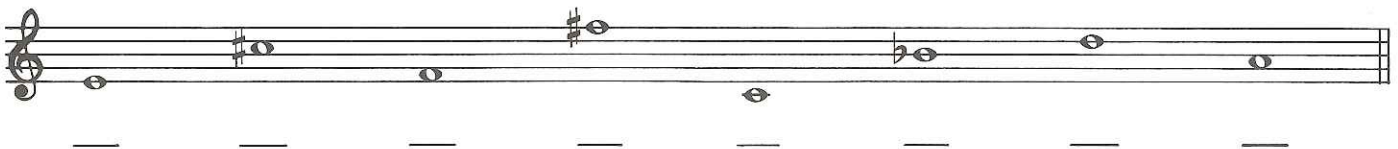


4. Write in the full Italian words for which the following are abbreviations:

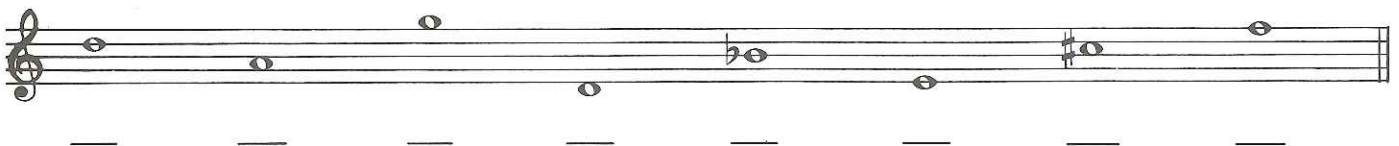
p _____ *rit.* _____

f _____ D.S. _____

5. Write in the **fret number** for the following notes in fifth position:



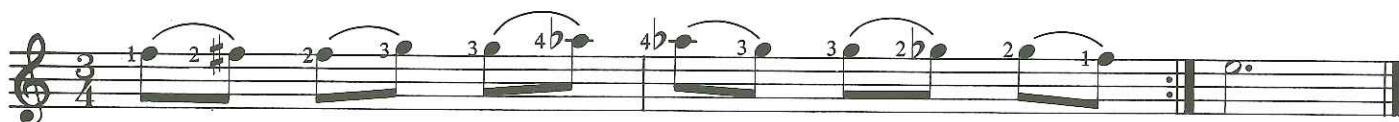
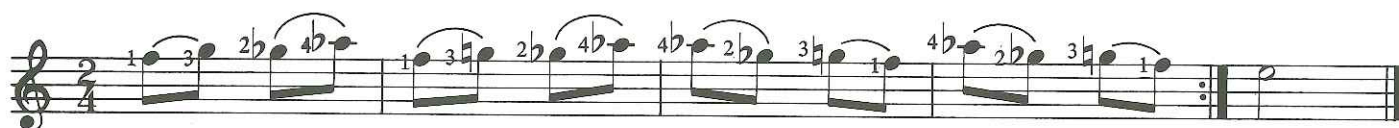
6. Write in the **finger** normally used to play the following notes in fifth position:



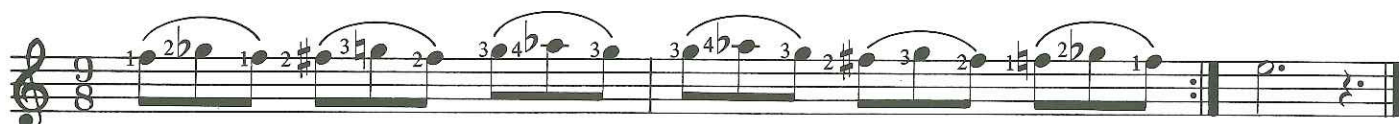
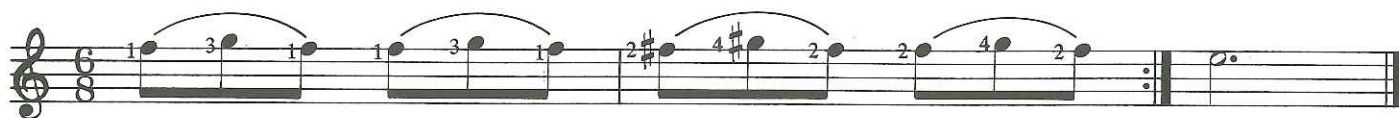
PRACTICING SLUR PATTERNS

Slur pattern exercises are excellent for developing strength and control of the left hand, particularly the weaker third and fourth fingers. Slur exercises should be done slowly and forcefully. Keep your hand steady, with fingers curved and well separated. Try for clear articulation and even rhythm. Remember, the rhythm of slurred notes should be the same as if each note were played by the right hand.

Practice the following exercises daily, repeating each several times. They are shown on the first string only but should be played on the second and third strings as well. You may also prefer to learn these patterns at the fifth position where the frets are closer together, then gradually work your way down to the first position as your fingers become stronger.




The second pair of exercises is more difficult. These patterns combine ascending and descending slurs into a triplet. They are important not only for technique development but also as the basis of several common ornaments.

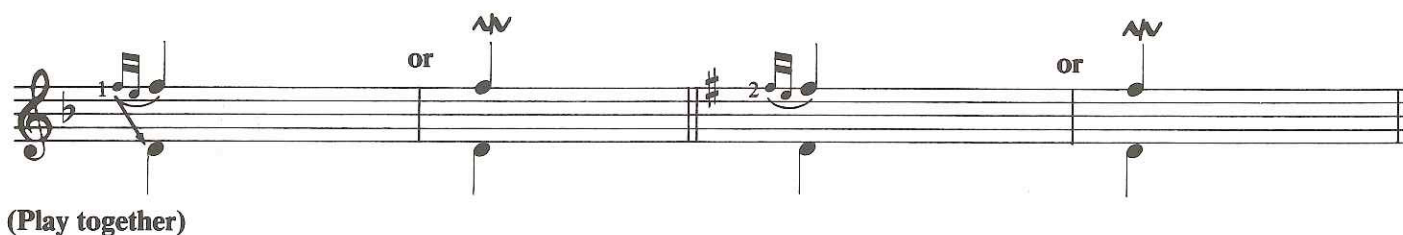


COMMON ORNAMENTS


The **grace note** that you learned at the end of Book Two is a commonly used ornament. Some others are illustrated below. In all cases, play the first note of the ornament together with any notes below the main note, and then slur to the main note as rapidly as possible.

THE MORDENT

The **mordent** (pull-off followed by hammer-on) is an embellishment frequently found in baroque music. The mordent may be either written out or indicated by the sign . Notice the effect of key signature.




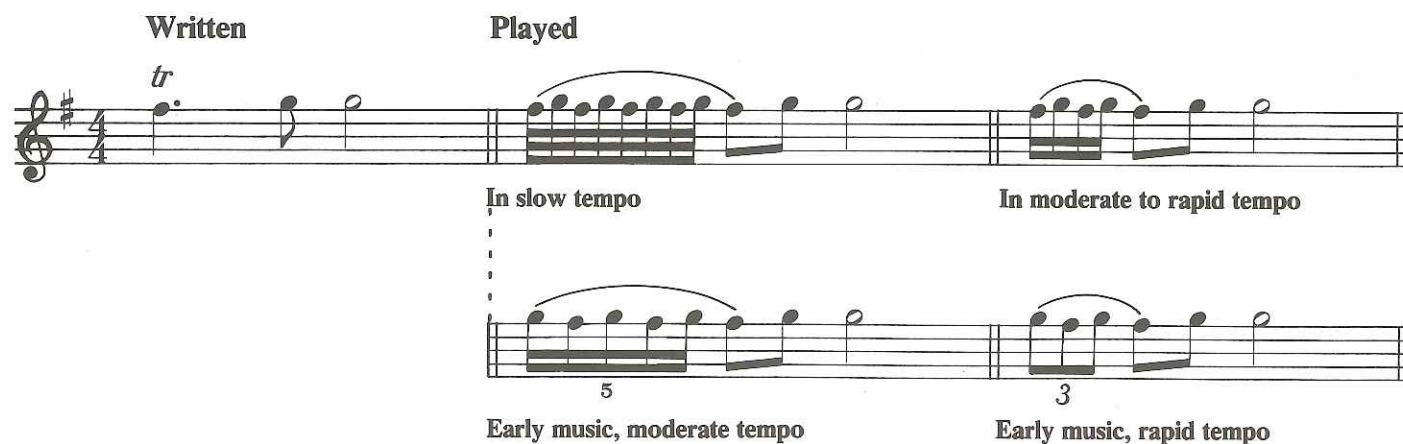
THE INVERTED MORDENT

The **inverted**, or upper, **mordent** (hammer-on followed by a pull-off) is very common in Spanish music. It is also used sometimes in place of a short trill when the tempo is very fast. It can be either written out or indicated by the sign .



THE TRILL

The **trill** (written over the staff as *tr* or ) requires rapid alternation between a main note and its upper neighbor. The number of notes played in the trill depends on tempo. In music written before the 19th century, it is customary to begin the trill on the upper note. (However, sometimes the trill is begun on the lower note in early music as a matter of taste or expediency). Many rhythmic nuances are possible, especially in the case of the early music trill. Approximate time values are as shown. When learning to execute the trill, try above all for evenness.



THE KEY OF D MAJOR

The key of D major and its relative B minor have two sharps, F# and C#, as their key signature. Both keys are widely used in classical guitar music.

Memorize and practice the second and fourth/fifth position fingerings of the D scale.

Memorize the following cadence and practice in the arpeggio forms indicated.

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written on a single staff, starting with a quarter note D, followed by a half note G, and a quarter note A. The bass line consists of a single note D. The second system continues the melody with a quarter note D, followed by a half note G, and a quarter note A. The bass line consists of a single note D. The score concludes with a double bar line.

FOURTH/FIFTH POSITION PATTERN STUDY

LE PETIT RIEN

11

Allegretto

Francois Couperin

M.M. ♩ = 126

S

mf *f*

T

mf

f *f*

Fine

a i a m

③

f

♩ 2

D.C. al Fine

TRUMPET TUNE

12

Animato

M.M. ♩ = 112

Henry Purcell

S

f

T

f

tr 1

2

mf

mf

2

tr 2

2

1

2

3 poco rit.

ANDANTE

Charles Duncan

M.M. ♩ = 50

mf

f

pp

poco rit.

PRELUDE IN FIFTH POSITION

Poco Lento

Charles Duncan

M.M. ♩ = 88

p

rit. molto

The minuet and the corrente, or courante, were popular court dances of the baroque period. During the classical period (late 18th-early 19th centuries), the minuet took on added significance as a common third-movement form in sonatas and symphonies. Robert de Vissee and Carlo Calvi were, respectively, French and Italian guitarist-composers of the 17th century.

MINUET

Moderato

Robert de Vissee

M.M. ♩ = 120

The musical score for the Minuet by Robert de Vissee is written for guitar in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a *mf* dynamic and includes fingerings (2, 3, 1, 4, 3, 1) and a trill marked 'a'. The second staff features a *poco rit.* marking. The third staff includes a *a tempo* marking and various fingerings. The fourth staff concludes with a *2nd time rit. molto* marking and a repeat sign. The score includes numerous fingerings and articulation marks throughout.

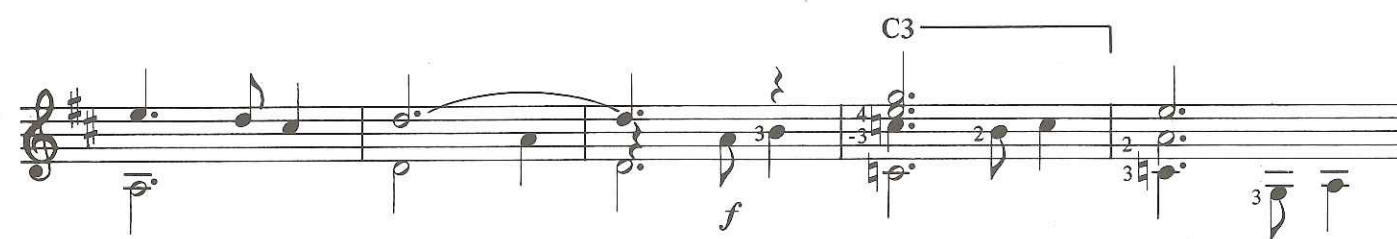
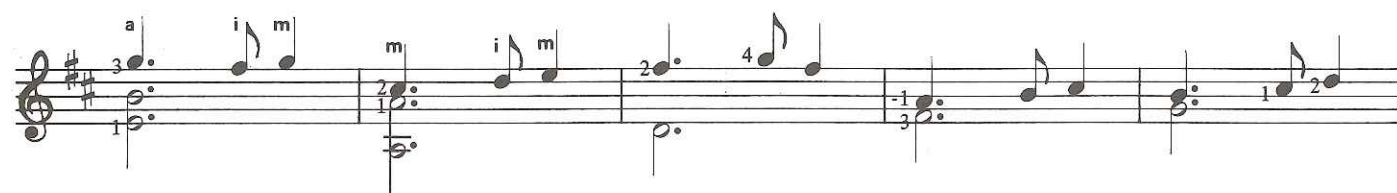
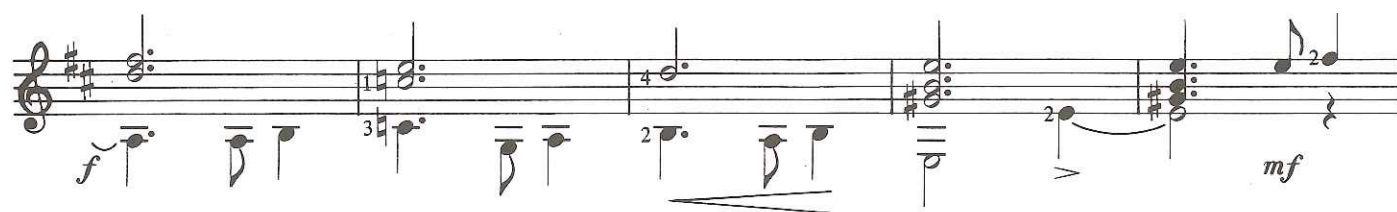
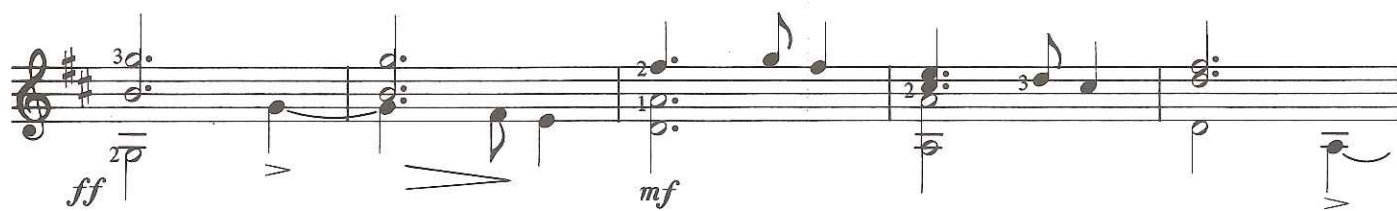
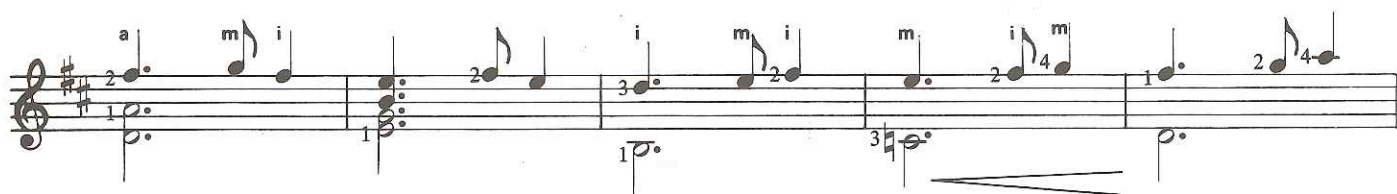
CORRENTE

Allegro

Carlo Calvi

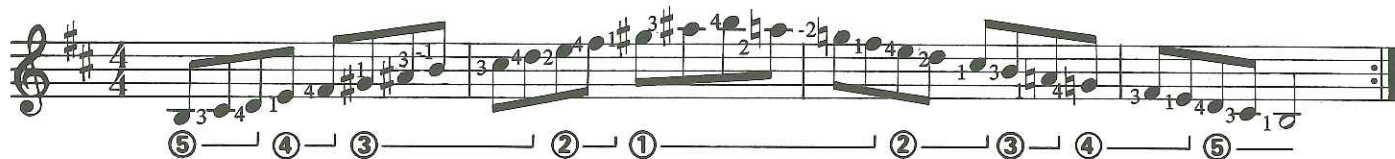
M.M. ♩ = 60

The musical score for the Corrente by Carlo Calvi is written for guitar in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a *f* dynamic and includes fingerings (3, 1, 2, 4, 1, 2, 1, 2, 1, 2, 1, 2). The second staff includes a *f* dynamic and various fingerings. The score includes numerous fingerings and articulation marks throughout.

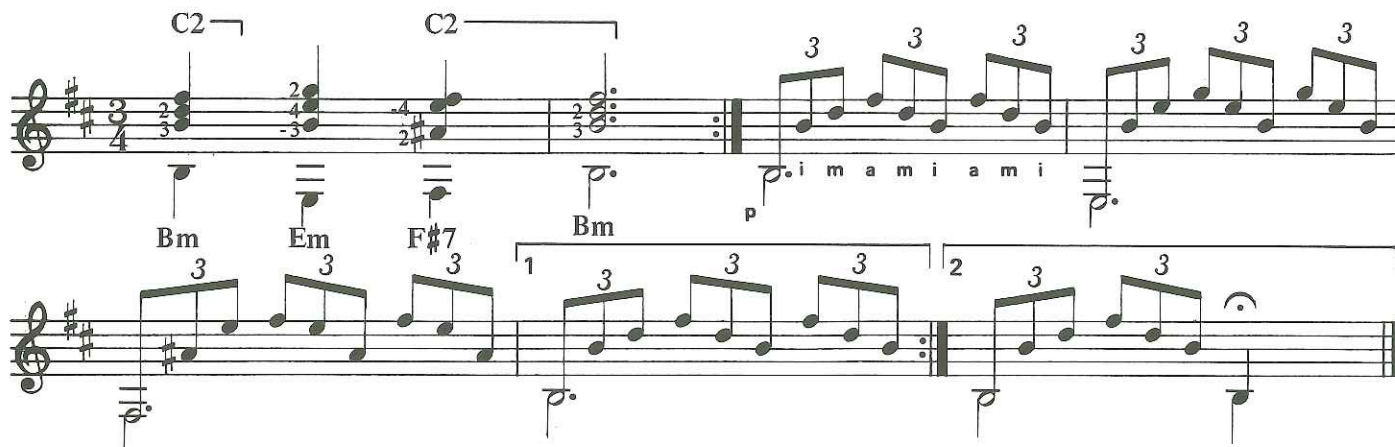


THE KEY OF B MINOR

Memorize and practice the following B melodic minor scale. Notice that this scale covers a full two octaves and contains a position shift (second to fourth position and back).



Memorize the cadence and practice the arpeggio form shown.



ITALIANA

Andante

M.M. ♩ = 88

Anonymous 16th C.



LENTO

Fernando Sor

M.M. ♩ = 56

$\phi 2$

mf

p

mf

poco rit. *p a tempo*

cresc.

$\phi 5$ $\phi 4$ $\phi 2$

$\phi 2$ $\phi 2$ $\phi 2$

mf

rall. e dim.

PRELUDE IN B MINOR

Andantino

M.M.  = 108

Charles Duncan

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: 'The Rose Tree'.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in D major (two sharps) and 2/4 time. It features a melody with various ornaments (accents, mordents, grace notes) and fingerings. The piece concludes with a "poco rit." (poco ritardando) marking and a repeat sign.

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody begins with a quarter note G4 (labeled 'a'), followed by a quarter rest, then a quarter note F#4 (labeled 'm'). This is followed by a half note G4 (labeled 'a'), a quarter note F#4 (labeled 'm'), and a quarter note E4 (labeled 'a'). The melody then continues with a quarter note D4 (labeled 'm'), a quarter note C4 (labeled 'a'), and a quarter note B3 (labeled 'm'). The system concludes with a quarter note A3 (labeled 'a'), a quarter note G3 (labeled 'm'), and a quarter note F#3 (labeled 'a'). The tempo marking 'espr.' is written below the staff. The first ending bracket is marked with a '2' and a '4'.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a key signature change to one flat (Bb) for the final measure. The melody is as follows:

G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

Second measure: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half).

Third measure: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half).

Fourth measure: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Fifth measure: C4 (quarter), B3 (quarter), A4 (quarter), G4 (quarter), F#4 (half).

Sixth measure: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A4 (half).

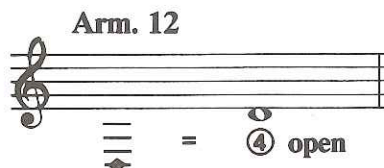
Seventh measure: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Eighth measure: Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

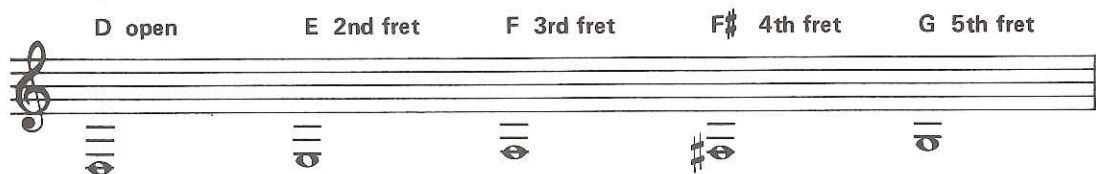
The score concludes with a "poco rit." (poco ritardando) marking.

LOW D TUNING

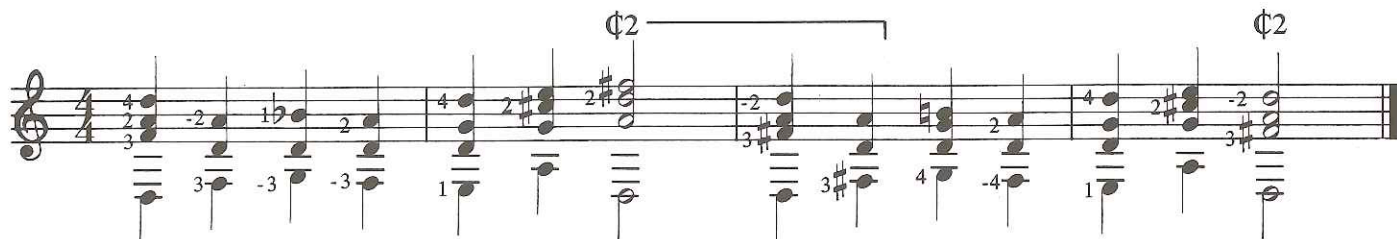
For music in the keys of D and D minor, the sixth string is often tuned to low D. The indication for this tuning is usually ⑥ = D at the beginning. When you see this, tune down the sixth string one whole step so that its 12th fret harmonic sounds the same pitch as the open fourth string.



The notes on the sixth string in D tuning are played two frets higher than in normal tuning:



Practice the following chord changes; then go on to the pieces below and on the next two pages.



Allegro

M.M. ♩ = 132

GAVOTTE

R. de Visée



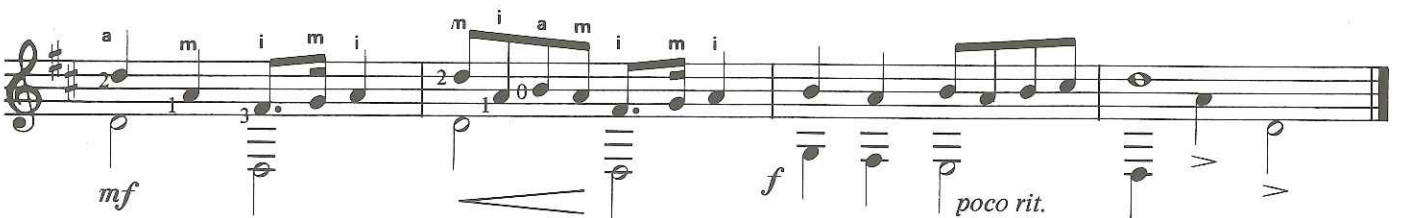
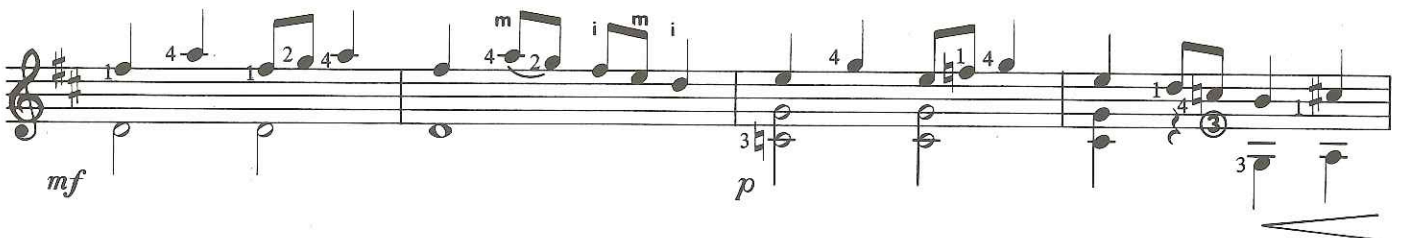
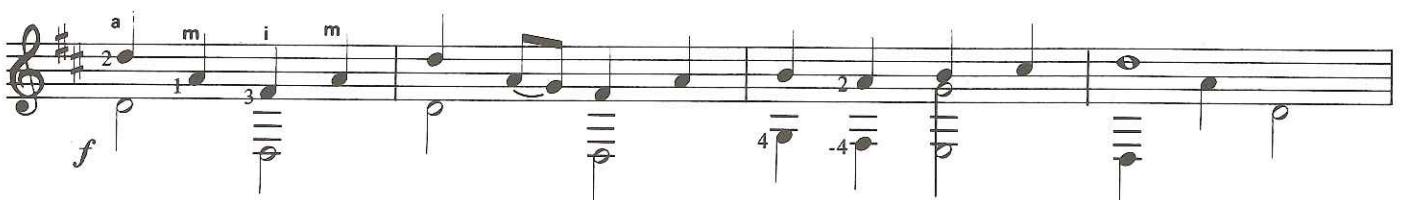
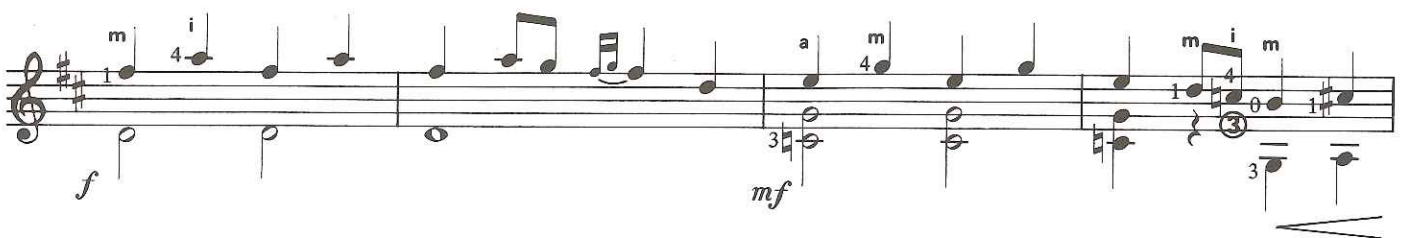
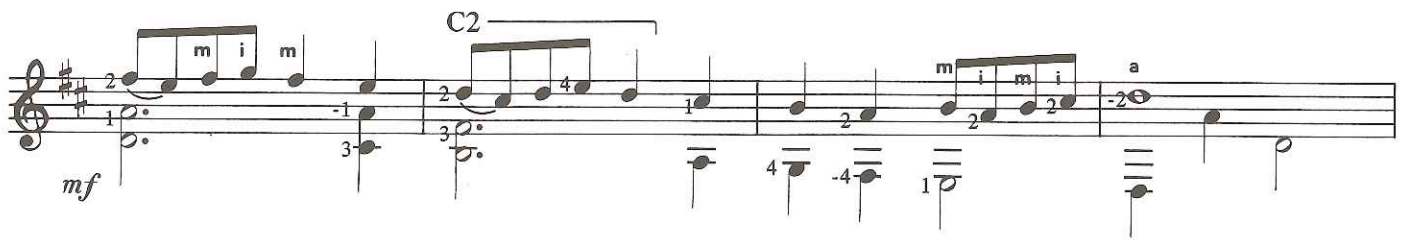
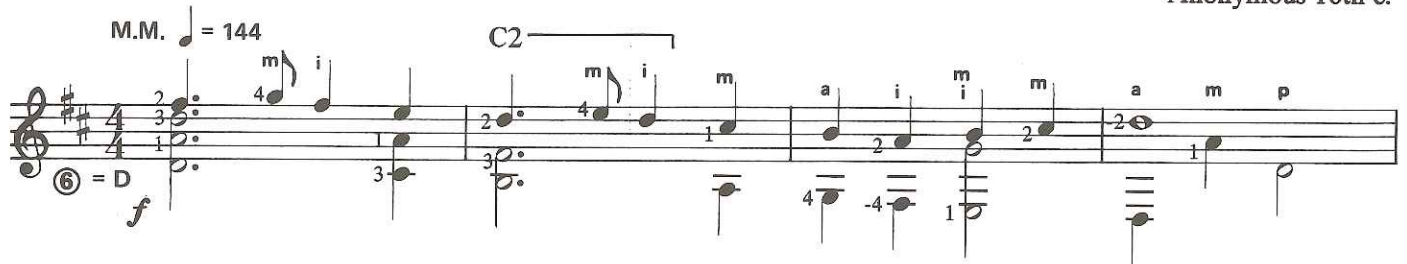
KEMP'S JIG

Allegro

Anonymous 16th c.

M.M. ♩ = 144

C2



THE KEY OF A MAJOR

The key of A major has three sharps (F#, C#, G#) as its key signature. Its relative, F# minor, is rarely encountered in guitar music. However, the scale for this key is included here so that you will be familiar with it as a moveable two-octave scale fingering.

Memorize the following scales and cadences:

A MAJOR

The A Major scale is shown in two octaves on a treble clef staff with a key signature of three sharps (F#, C#, G#). The scale is written in 4/4 time. The ascending scale is: A4 (fing. 1), B4 (2), C#5 (3), D5 (4), E5 (5), F#5 (6), G#5 (1), A5 (2), B5 (3), C#6 (4), D6 (5), E6 (6), F#6 (1), G#6 (2), A6 (3). The descending scale is: A6 (fing. 3), G#6 (2), F#6 (1), E6 (4), D6 (5), C#6 (6), B5 (1), A5 (2), G#5 (3), F#5 (4), E5 (5), D5 (6), C#5 (1), B4 (2), A4 (3). Below the scale, the cadences are shown: A4, D5, E5, A4, A4, D5, E5, A4. The notes are labeled with their respective chord symbols: A, D, E7, A, A, D, E7, A.

F# MELODIC MINOR

The F# Melodic Minor scale is shown on a treble clef staff with a key signature of three sharps (F#, C#, G#). The scale is written in 4/4 time. The ascending scale is: F#4 (fing. 1), G#4 (2), A4 (3), B4 (4), C#5 (1), D5 (2), E5 (3), F#5 (4), G#5 (5), A5 (6), B5 (1), C#6 (2), D6 (3), E6 (4), F#6 (5), G#6 (6). The descending scale is: G#6 (fing. 1), F#6 (2), E6 (3), D6 (4), C#6 (5), B5 (6), A5 (1), G#5 (2), F#5 (3), E5 (4), D5 (5), C#5 (6), B4 (1), A4 (2), G#4 (3), F#4 (4).

Practice the cadences above in the following arpeggiated forms:

The arpeggiated forms of the A Major scale are shown on a treble clef staff with a key signature of three sharps (F#, C#, G#). The first form is in 2/4 time and consists of two measures: the first measure contains the notes A4, B4, C#5, D5, and the second measure contains the notes E5, F#5, G#5, A5. The second form is in 4/4 time and consists of two measures: the first measure contains the notes A4, B4, C#5, D5, and the second measure contains the notes E5, F#5, G#5, A5. The notes are labeled with their respective chord symbols: A, B, C#5, D, E5, F#5, G#5, A.

THEME FROM "SONATA IN A MAJOR"

13

Andante grazioso

W.A. Mozart

M.M. ♩ = 126

S

T

p

sfz

mf

p

f

John Dowland (1562-1626) was the greatest of the Elizabethan lutenist-composers. Much of Dowland's best music is characterized by a melancholy spirit; MISTRESS WINTER'S JUMP is an example of his more light-hearted vein. The rhythm of the piece displays a considerable variety of figuration. Be sure to count accurately.

MISTRESS WINTER'S JUMP

Allegro

John Dowland

M.M. ♩ = 54

f

mf

f

1. a tempo
2. rit.

The following arrangement of the well-known Brahms LULLABY illustrates once again a topic covered in Book Two: that is, the need for varying the right-hand touch in order to clarify musical texture. The melody (stem-up notes) should be played with consistently more emphasis than the supporting harmony. You can often use rest-stroke to create this emphasis — as, for example, on the *a* finger in measures 3 and 4. However, rest-stroke is not possible when the melody is paired with a note on an adjacent lower string. Rest-stroke also tends to be awkward for the melodic eighth notes generally, even when it is technically possible. Therefore, you should use the rest-stroke where it is convenient to do so; otherwise, try to achieve a similar melodic emphasis by intensifying your free-stroke attack. **TIP:** Remember that a downward push into the string at the beginning of a free-stroke increases volume and enhances tone quality.

WIEGENLIED (Lullaby)

Johannes Brahms

*Cantabile**

M.M. ♩ = 80

The musical score for Brahms' 'Wiegenlied' (Lullaby) is presented in five staves. The key signature is G major (one sharp), and the time signature is 3/4. The tempo is marked 'Cantabile*' with a metronome indication of 80. The score includes various musical notations such as fingerings (i, a, m), accents (p, pp), and a 'Cantabile*' marking. The melody is primarily in the right hand, with some left-hand accompaniment. The score ends with a double bar line and a 'pp' (pianissimo) marking.

*i.e., "in a singing manner."

EL VITO (also known as VENGA JALEO) is one of the most energetic, characteristic Spanish folk-tunes. The arrangement here uses an alternating meter in the beginning and concluding sections. This should present no problem if you simply keep the pulse consistent from one measure to the next. As in the preceding piece, you should also emphasize the melody over the surrounding harmony (beginning in measure 9).

EL VITO

Presto

Traditional Spanish Song

M.M. ♩ = 192

The musical score for "El Vito" is written in G major (one sharp) and features a complex, alternating meter. The tempo is marked "Presto" with a metronome marking of 192 beats per minute. The score consists of eight staves of music. The first staff begins with a 2/4 time signature, which then alternates with 3/4 and 4/4. The melody is characterized by rapid sixteenth-note passages and triplets. The harmony is provided by a bass line with sustained notes and occasional chords. The score includes various musical notations such as accents (>), slurs, and dynamic markings including *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also performance instructions like "accel." (accelerando) and "ff" (fortissimo) at the end. The score is divided into sections by repeat signs and includes first and second endings. The final section concludes with a double bar line and a *ff* marking.

The following piece is a particularly attractive example of the GIGUE, the liveliest of the baroque dance rhythms. Giguees were often used as concluding movements for instrumental suites. Giuseppe Antonio Brescianello (c. 1690-1757) composed for the *colascione*, an 18th century Italian variant of the lute.

GIGUE

Allegro

G.A. Brescianello

M.M. ♩ = 60

The musical score for the Gigue by G.A. Brescianello is written in G major (one sharp) and 6/8 time. It consists of six staves of music. The tempo is marked 'Allegro' with a metronome marking of 60 beats per minute. The piece begins with a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and fingerings. There are also dynamic markings like 'mf' and 'f', and articulation marks like accents and slurs. The piece concludes with a repeat sign.

THE SEVENTH POSITION

The new notes in the seventh position are at the 9th and 10th frets, as shown below:

The diagram illustrates the seventh position on the guitar fretboard, showing the notes for the 9th and 10th frets across six strings. The strings are numbered 1 to 6 from right to left. The notes are as follows:

String	9th Fret	10th Fret
1	C# / Db	D
2	G# / Ab	A
3	E	F
4	B	C
5	F# / Gb	G
6	C# / Db	D

The seventh position is the pivotal position of the upper fingerboard and can be used in several different keys. To gain familiarity with this important position, practice the following melodies played earlier in a different key. Here, they are transposed and now are found in the seventh position.

THEME FROM "THE NINTH SYMPHONY"

Beethoven

The musical notation for the Theme from "The Ninth Symphony" by Beethoven is shown in two staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is transposed to the seventh position. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. A circled 2 indicates a second ending or a specific fingering for a double note.

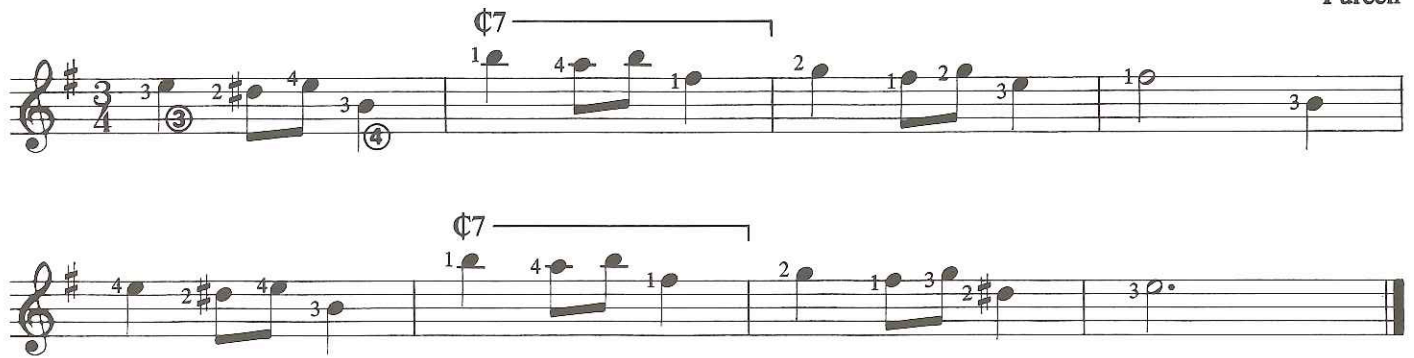
MINUET FROM "ORPHEUS"

Gluck

The musical notation for the Minuet from "Orpheus" by Gluck is shown in two staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody is transposed to the seventh position. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. A circled 3 indicates a specific fingering for a triplet or a specific note.

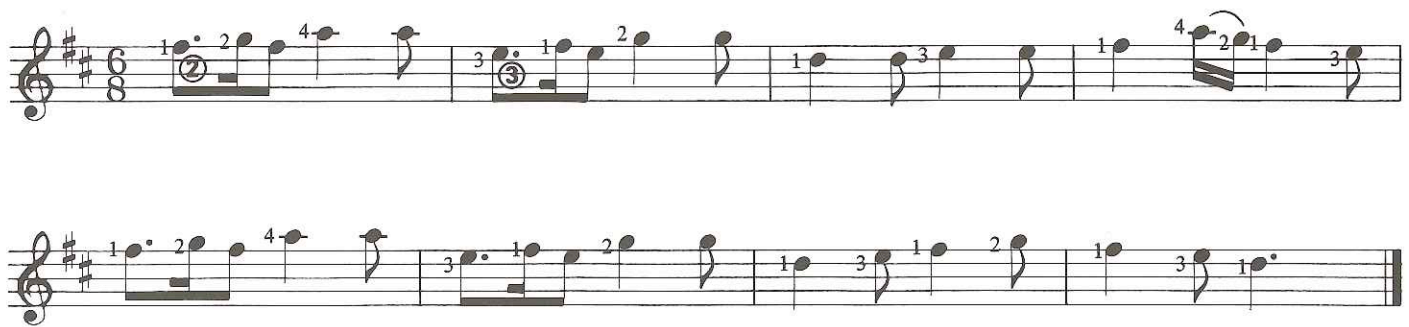
AIR

Purcell



THEME FROM "SONATA"

Mozart



LE PETIT RIEN

Couperin



EIN' FESTE BURG IST UNSER GOTT

14

Largo

M.M. ♩ = 72

J.S. Bach

The musical score is written for a two-staff instrument, likely a lute or guitar, in G major (one sharp) and common time (C). The tempo is Largo, and the metronome marking is M.M. ♩ = 72. The score is divided into five systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. There are also performance instructions like *mf* and *f poco rit.*. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also performance instructions like *mf* and *f poco rit.*.

*All fermatas should receive about 3 beats in this piece; i.e., $\overset{\circ}{\text{P}} = \text{P} \cdot$

MINUET FROM "CASTOR AND POLLUX"

15

Moderato

M.M. ♩ = 108

Jean-Ph. Rameau

The musical score is written for Soprano (S) and Tenor (T) voices. It is in the key of D major (two sharps) and 3/4 time. The tempo is Moderato, with a metronome marking of 108 beats per minute. The score is divided into four systems. The first system begins with a Soprano line starting on a half note D4, followed by a Tenor line. The second system continues the melody with various ornaments and fingerings. The third system features a piano (p) section followed by a mezzo-forte (mf) section. The fourth system concludes with a forte (f) section and a 'poco rit.' (slightly ritardando) marking. The score includes numerous musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings and breath marks are also indicated throughout the piece.

ANDANTINO

F. Sor

M.M. ♩ = 120

1

2

mf *p* *mf* *p* *mf* *f* *p*

Fine *C2* *D.C. al Fine*

1 Slide — slur; the second note is taken by an upward slide of the finger. Be sure to maintain finger pressure during the slide, or the second note will not sound. The slide-slur is occasionally used when a normal slur is not feasible; the fingering indication may be as here, or just a straight line between notes.

2 A “campanelas” chord fingering; see next page.

CAMPANELAS (Spanish for "little bells") is a technique in which high notes on the second or third string are played, consecutively or together, with the open first or second string. The overlapping sound of the open and fingered notes makes a special, charming effect. Sometimes a campanelas chord fingering must be used, as in the last line, second measure of the Mozart MINUET below. In such cases, a careful right-hand touch is required to prevent the sound of the open string from overriding the higher note.

CAMPANELAS STUDY

Andante

M.M. ♩ = 92

Charles Duncan

Handwritten musical notation for the Campanelas Study. The score is written on two staves in G major (one sharp) and 4/4 time. The first staff contains 8 measures, and the second staff contains 8 measures. The piece is marked Andante with a metronome marking of 92. Fingerings are indicated by numbers 1-4. Accents are placed on certain notes. The piece ends with a 'poco rit.' marking.

MINUET FROM "DON GIOVANNI"

Andante

M.M. ♩ = 76

W.A. Mozart

Handwritten musical notation for the Minuet from Don Giovanni. The score is written on four staves in G major (one sharp) and 3/4 time. The piece is marked Andante with a metronome marking of 76. Fingerings are indicated by numbers 1-4. Accents are placed on certain notes. The piece ends with a '1. a tempo' and '2. rit. e dim.' marking.

1. a tempo
2. rit. e dim.

LA LLORONA (pronounced yo-ROna) has an occasional cross-rhythm between parts that is characteristic of much Spanish music; see the discussion of **hemiola**, p. 76. Notice also the **Coda** sign \oplus near the end of double stave three. The **D.S. al** \oplus indication means return to the $\frac{3}{8}$ sign, play to the first \oplus , and then play the coda (short concluding section indicated by the \oplus sign).

LA LLORONA

Traditional Mexican Dance

*Vivace

$\text{♩} = 184$

The musical score for 'LA LLORONA' is written for two staves in 6/8 time. The tempo is marked as *Vivace with a quarter note equal to 184 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *mf*, *f*, *p*, and *f*. Performance instructions include $\text{♩}5$, $\text{♩}7$, $\text{♩}5$, $\text{♩}4$, $\text{♩}5$, and $\text{♩}5$. A **D.S. al Coda** instruction is present, along with a **CODA** sign. The score concludes with a double bar line and a repeat sign.

*Pronounced vee-VAH-chay; "vivacious."

**Do not repeat sections after the D.S. (This is normally also true for a D.C.)

To enhance your knowledge of bass-string notes in the seventh position, practice the following THEME from one of the most popular pieces in the advanced classical guitar repertoire, ASTURIAS (also sometimes titled LEYENDA).

THEME FROM "ASTURIAS"

Moderato

Isaac Albeniz

M.M. ♩ = 92

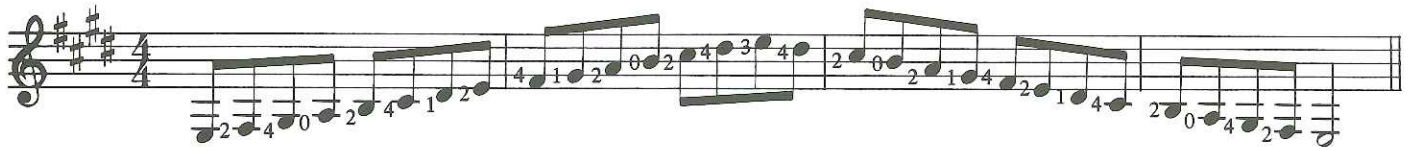
The musical score for the Theme from "Asturias" is written for guitar in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a *mf* dynamic and includes fingerings such as 1, 5, 4, 0, 3, 0, 4, 1, 0, 3, 0, 4, 0, 3, 4, 1, 3, 4, 1, 3, 4. Above the staff, the letters "m(or i)" and "m" are written above specific notes. The second staff continues the melodic line with fingerings like 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4. The third staff includes fingerings 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 5, 6, 2. The fourth staff has fingerings 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 3. The fifth staff continues with fingerings 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4. The sixth staff concludes the piece with fingerings 1, 2, 4, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, 1, 3, 4, and ends with a *p* dynamic and a double bar line.

THE KEY OF E MAJOR

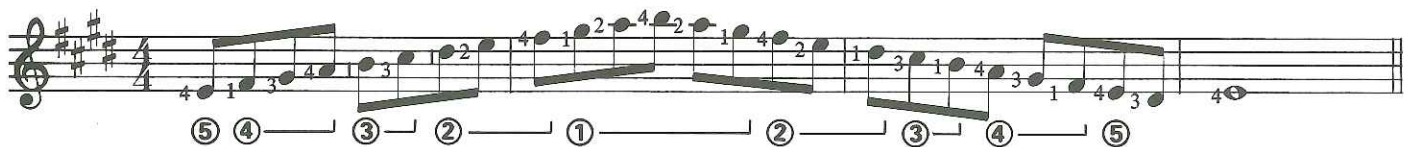
The key of E major has four sharps (F#, C#, G#, D#) as its key signature. Despite the number of sharps, this key is one of the most widely-used in classical guitar music because of the availability of many open-string fingerings.

Memorize and practice the following scales in first, fourth, and seventh positions:

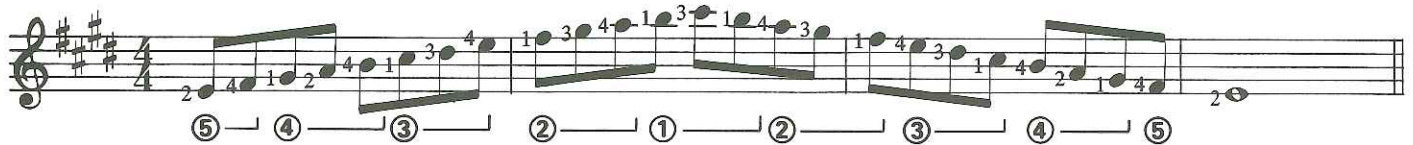
FIRST POSITION



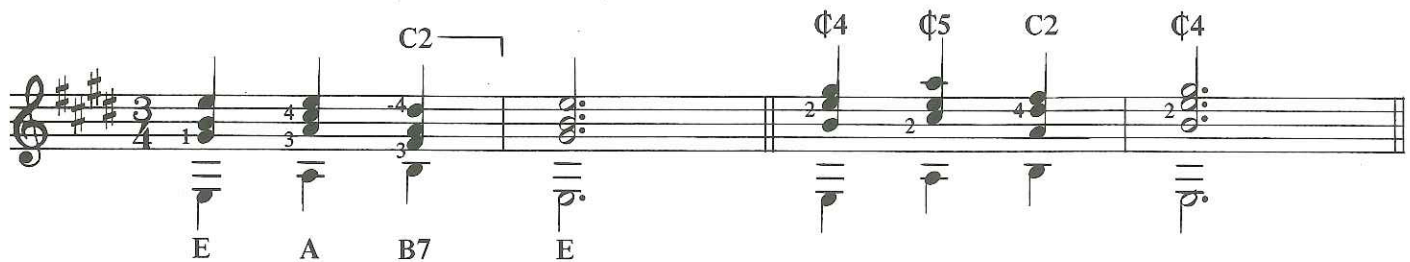
FOURTH POSITION



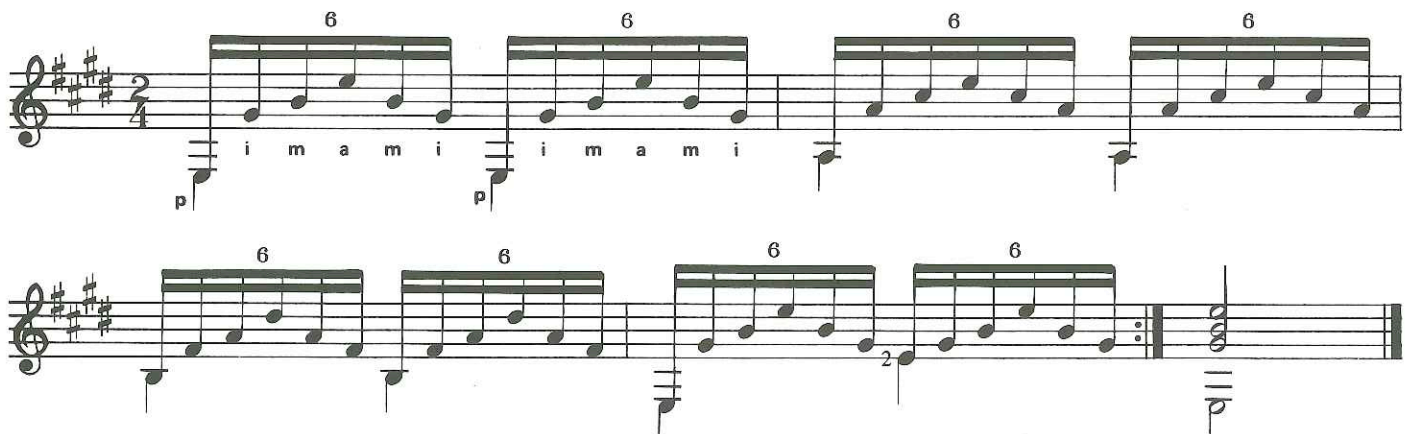
SIXTH/SEVENTH POSITION



Memorize the following cadences:



Practice the cadences above as an arpeggio study in the following form:



THEME FROM "THE FIRST SYMPHONY"

17

*Allegro non troppo

J. Brahms

M.M. ♩ = 132

The musical score is written for Soprano (S) and Tenor (T) voices with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Allegro non troppo with a metronome marking of 132 beats per minute. The score is divided into four systems. The first system includes a mezzo-forte (mf) dynamic marking. The second system includes a C2 fingering. The third system includes a C4 fingering and a forte (f) dynamic marking. The fourth system includes a C7 fingering, a C2 fingering, and a C2 fingering. The score concludes with a 2nd time rit. marking.

*non troppo = "not too much;" i.e., "Lively, but not too much so."

WALTZ NO. 1

M. Carcassi

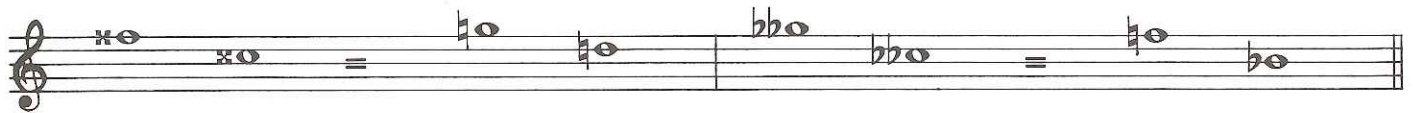
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DOUBLE SHARPS AND FLATS

In line 3, measure 3 below there is a **double sharp** indicated by the \times symbol. Double sharps raise their notes by a whole-step irrespective of key signature, so that the double-sharped F here is equivalent to a natural G. Double flats, occasionally encountered in classical guitar music, are indicated by the $\flat\flat$ symbol and lower their respective notes by a whole-step.

DOUBLE SHARP

DOUBLE FLAT



WALTZ NO. 2

Moderato

M. Carcassi

M.M. $\text{♩} = 120$ i m a m a m

The musical score for "Waltz No. 2" by M. Carcassi is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "Moderato" with a metronome marking of 120 quarter notes per minute. The score consists of five staves of music. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *poco rit. e dim.* (a little slower and diminishing). The piece concludes with a "Fine" marking and a "D.C. al Fine" instruction. The notation includes various accidentals, including double sharps and double flats, as discussed in the introductory text.

BALLETTO

Moderato

Fabritio Caroso

M.M. ♩ = 112

The musical score for "Balletto" by Fabritio Caroso is written in 4/4 time with a key signature of four sharps (F#, C#, G#, D#). The tempo is Moderato, with a metronome marking of 112 beats per minute. The score consists of six staves of music. The first staff begins with a forte (f) dynamic and a 4-measure phrase. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third staff features a 4-measure phrase with a mezzo-forte (mf) dynamic. The fourth staff continues the melody with a forte (f) dynamic. The fifth staff features a 4-measure phrase with a mezzo-forte (mf) dynamic. The sixth staff concludes the piece with a fortissimo (ff) dynamic and a "poco rit." (slightly ritardando) marking.

ADESTE FIDELES

Maestoso*

M.M. ♩ = 108

Traditional

mf

p


mf

p

rit.

*Majestic.

QUARTER-NOTE TRIPLETS

Quarter-note triplets  are used to divide the half-note into three parts, as in lines 3, 4 and 6 of CAVAQUINHO on the next page. When counting quarter-note triplets, consider the half-note as the beat unit:

Count: 1 - trip - let 2 - and 1 2 - trip - let 1 - and 2 - trip - let 1

CAVAQUINHO (a small Brazilian folk-guitar; pronounced kahva-KEEN-yo) is in "bossa nova" style and contains a syncopated rhythm. Be sure to count when learning the piece.

CAVAQUINHO

Giocoso*

M.M. ♩ = 104
♩4

Charles Duncan

The musical score for "CAVAQUINHO" is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked "M.M. ♩ = 104" and the time signature is 4/4. The piece is in "bossa nova" style and features a syncopated rhythm. The score consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes fingerings (1, 2, 3, 4) and accents (*a*, *m*). The second staff continues the melody with similar markings. The third staff includes a *p* (piano) marking and a *C2* bracket. The fourth staff features a *C1* bracket and a *C2* bracket. The fifth staff includes a *D.C. al Coda* marking and a *CODA* symbol. The sixth staff concludes with a *rit.* (ritardando) marking and a *p* (piano) marking. The score is annotated with various musical symbols, including slurs, ties, and dynamic markings, to guide the performer.

**Giocoso*; i.e., in a playful manner.

NINTH POSITION AND BEYOND

The ninth position contains the new notes learned in the seventh position, plus the following notes at the 11th and 12th frets. Notice that 12th fret notes repeat the open tuning of the guitar an octave higher.

11th Fret: D# / Eb, G# / Ab, C# / Db, F# / Gb, A# / Bb, D# / Eb

12th Fret: E, A, D, G, B, E

Additionally, the following notes on the first string are available beyond the 12th fret. Notes above the 14th fret generally require a relocation of the hand. You will see them occasionally in advanced-level compositions; for the most part, however, the repertoire of the classical guitar does not go beyond the ninth position.

Fret: 13, 14, 15, 16, 17, 18, 19

Notes: F, F# / Gb, G, G# / Ab, A, A# / Bb, B

Memorize the following ninth-position scales; then go on to the pieces on the following pages.

D MAJOR

6 5 4 3 2 1 2 3 4 5 6

A MAJOR

5 4 3 2 1 2 3 4 5

E MAJOR (1 OCTAVE + SHIFT)

3 2 1 2 3

E MAJOR (2 OCTAVE, 6TH - 9TH POSITION)

5 4 3 2 1 2 3 4 5

MODERATO

M.M. ♩ = 126

F. Sor

The musical score for "MODERATO" by F. Sor is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked "MODERATO" with a metronome indication of 126 beats per minute (♩ = 126). The score consists of five staves of music. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piece concludes with a repeat sign and a final cadence.

ANDANTINO GRAZIOSO

M. Giuliani

The musical score for "ANDANTINO GRAZIOSO" by M. Giuliani is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The tempo is marked "ANDANTINO GRAZIOSO" with a metronome indication of 108 beats per minute (♩ = 108). The score consists of a single staff of music. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a repeat sign and a final cadence.

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps (F# and C#). The bass line is in bass clef. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and dynamic markings: *sf*, *f*, *p*, and *mf*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *mf*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *p*, *cresc.*, and *f*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *mf*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *mf*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *mf*. There are also some markings like "C2" and "Φ2".

Handwritten musical notation on a single staff. The melody is in treble clef with a key signature of two sharps. The bass line is in bass clef. The notation includes various fingerings and dynamic markings: *f*, *mf*, and *f*. There are also some markings like "C2" and "Φ2".

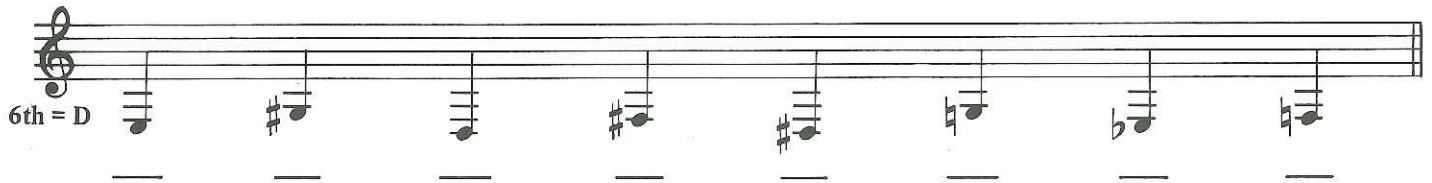
THEORY REVIEW

1. Identify each type of ornament shown below:



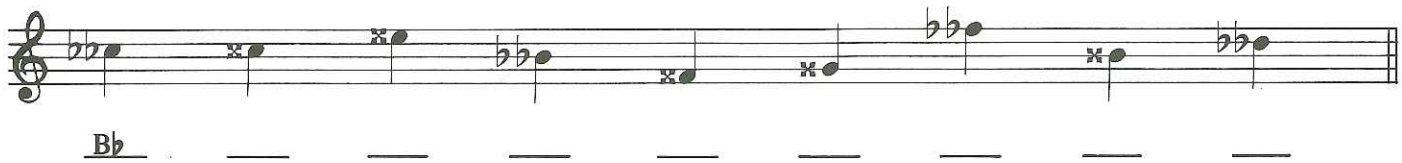
a. _____ b. _____ c. _____ d. _____

2. Write in the fret number of the following notes:

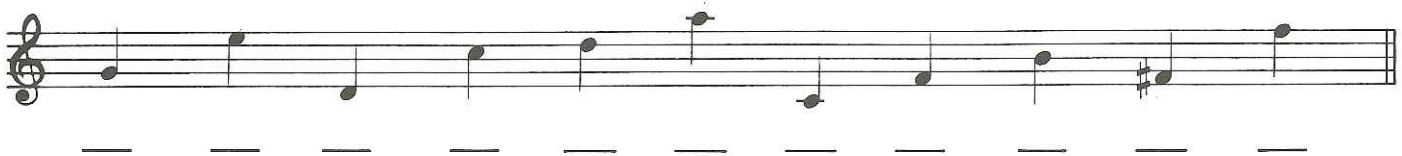


3. The \oplus symbol is known as a _____ sign.

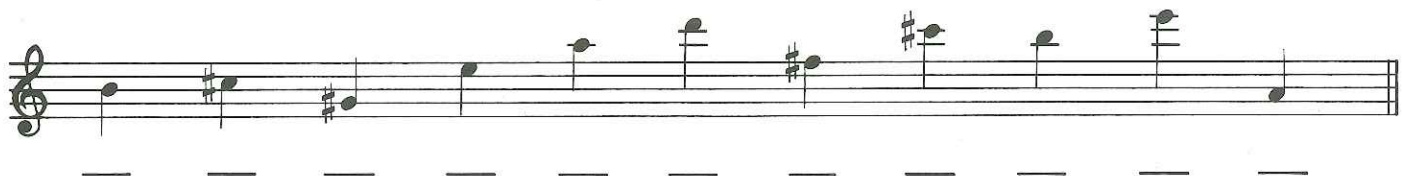
4. Write the enharmonic note equivalent for each double sharp/double flat:



5. Write in the **string** number of the following notes in **seventh** position:



6. Write in the **fret** number of the following notes in **ninth** position:



Although it is written in just two parts and goes no higher than seventh position, the following BOURREE by Bach is a complex and challenging piece. This favorite from the Bach repertoire should be practiced diligently at a very slow tempo, so that its left-hand demands, particularly those in the last two lines, can be mastered.

Allegro

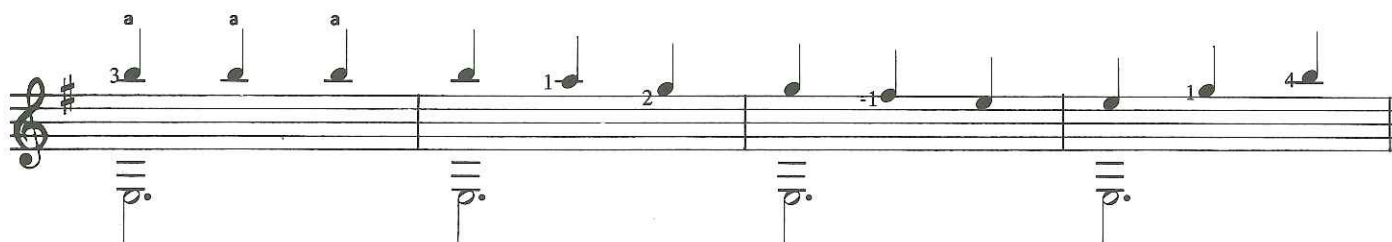
M.M. ♩ = 132

BOURREE

J.S. Bach

The musical score for J.S. Bach's Bourrée in E major, BWV 1006, is presented in two staves. The piece is in 3/4 time and marked 'Allegro' with a tempo of 132 M.M. The key signature is E major (one sharp). The score is divided into eight systems. The left hand (bass clef) is highly technical, featuring numerous triplets, sixteenth notes, and complex fingering patterns. The right hand (treble clef) is more melodic, often playing eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots. Fingerings are indicated by numbers 1-4, and some notes have specific fingering instructions like 'm' (middle finger) or 'i' (index finger). Chordal structures are labeled with C2, C7, and C3.

ROMANZA is one of the most popular classical guitar solos ever written, although its authorship is unknown. It goes under several different titles and has been used repeatedly as motion-picture theme or background music. It is a moderately difficult piece that may be regarded as a test of most of the skills you have learned in this book. Play the a finger rest-stroke so that the melody stands out clearly, i.e.:



(Notice also that a bass-string note is played together with the first melody note in each measure.)

ROMANZA

Moderato

M.M. ♩ = 108

Anonymous

4# 3 3 1 2 1

p

3 3 4 3 1 2

poco rit.

1 Fine 2 i m 4 4 2 0

pp *mf*

C2 ② C7 3 1 2

3 4 3 4 3 1 1 3

Φ9

4 4 3 2 4 1 2 0

f Φ5

4 3 4 3 4 3

C2 *mf*

4 1 2 4 1 2 1 2

1 2 D.C. al Fine

poco rit. *p*

ARTIFICIAL HARMONICS

Earlier in this book (p. 12), you learned that a node created by touching a string at certain frets results in the division of the string into vibrating segments. A division of the string into vibrating halves can be achieved by the right hand alone for fretted notes. The resulting sound is a harmonic an octave above the fretted note. Such harmonics are known as artificial harmonics (in contrast to the “natural” harmonics available on an open string).

To play artificial harmonics, do the following:

- Place the left hand finger on the note to be played.
- Touch the tip of the extended *i* finger to the string directly over the fret that is an octave (12 frets) above the left-hand note.
- Pluck the string with the *a* finger while touching with the *i* finger, as shown in the photograph below.
- Immediately lift the *i* finger, allowing the harmonic to ring.

Try the above procedure on the following familiar passage. Find all left-hand notes **by touch alone**; keep your eyes on your right hand.



THEME FROM THE NINTH SYMPHONY

Beethoven

Arm. 8va
a/i a/i

Touch Fret: 12 13 15 13 12 15 13 15 12 15

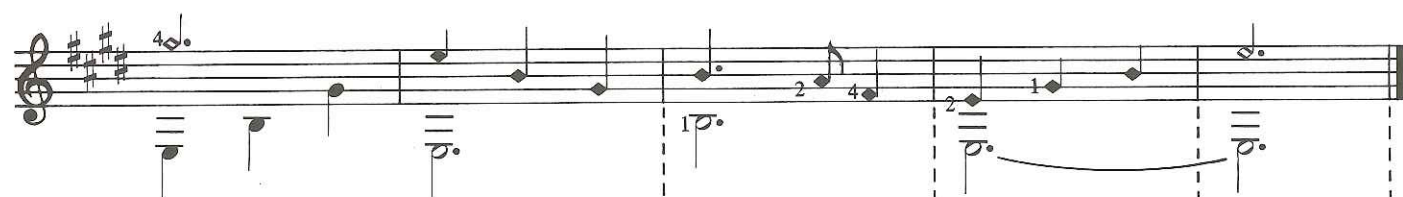
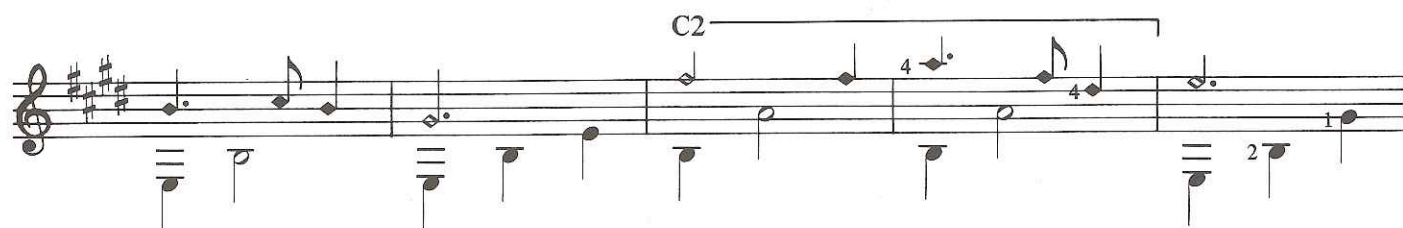
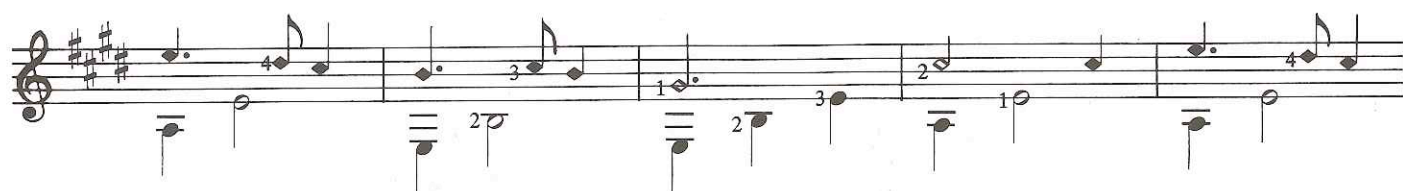
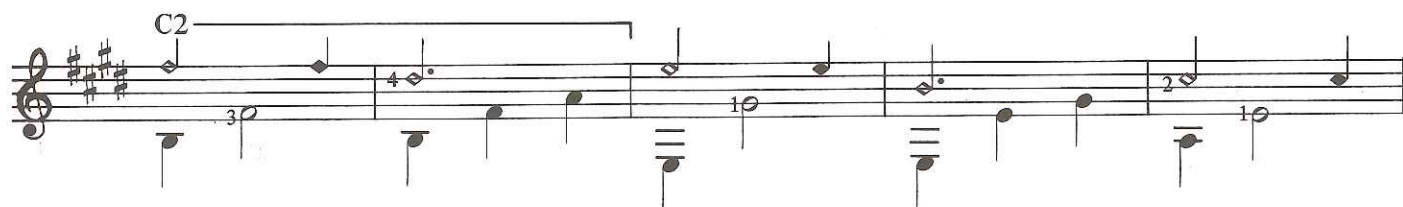
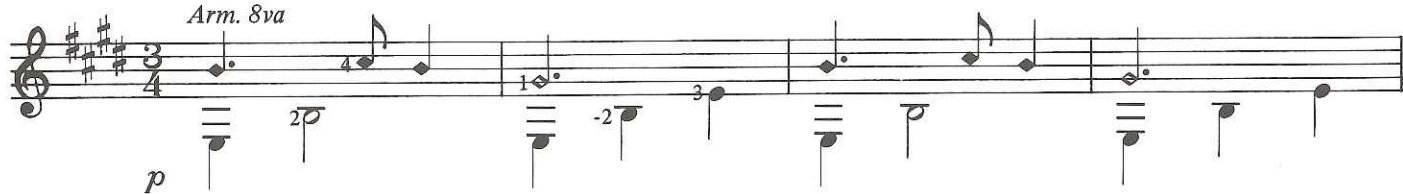
Treble-string harmonics can be combined with regular bass-string notes to make a charming, music-box effect. In the following arrangement of **SILENT NIGHT**, the bass-string notes are played with the thumb — as gently as possible. **TIP:** Use the fleshy side of the thumb rather than the nail. Also, practice (or better, memorize) without harmonics first, so that the left hand moves securely while you concentrate your attention on the right hand.

SILENT NIGHT

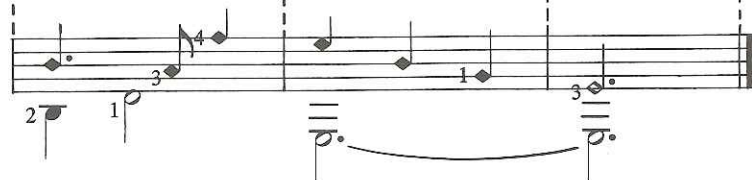
Franz Gruber

M.M. ♩ = 84

Arm. 8va

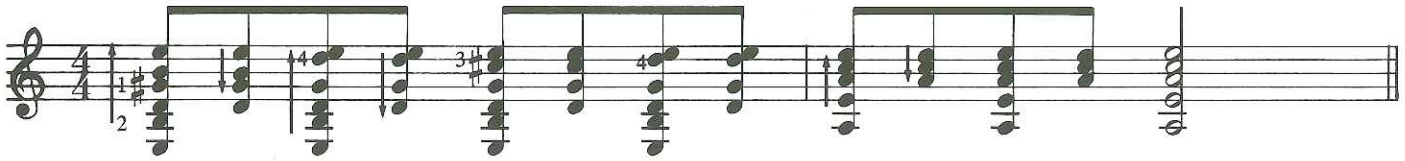


Alternative ending:



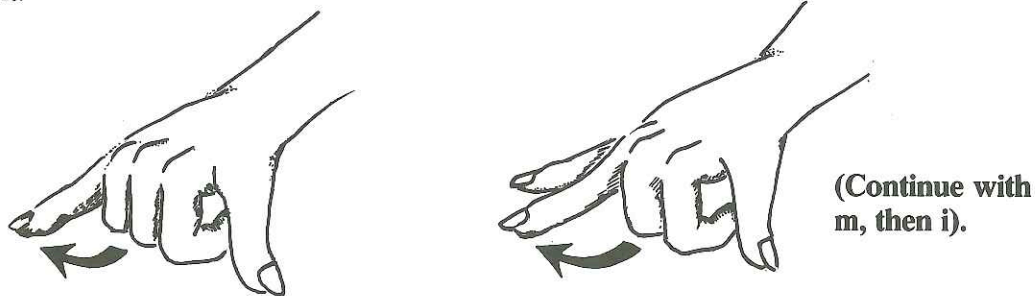
FLAMENCO RASGUEADO

Rasgueado is the flamenco technique of striking the strings with the back of the fingernails. A simple up-and-down stroke of the *i* finger is used for basic strumming; the up-stroke strikes primarily the treble strings:

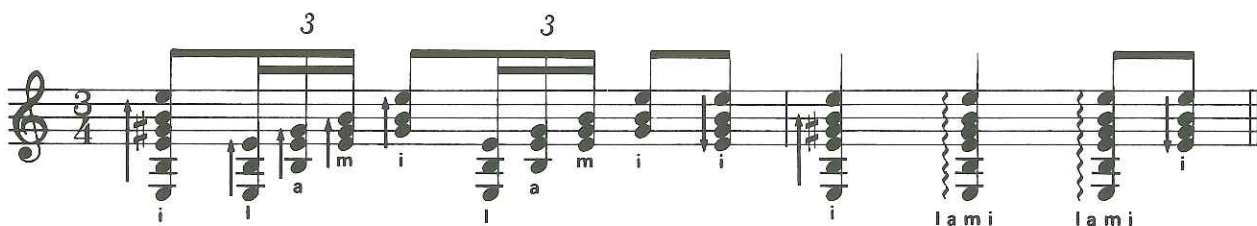


(The number of notes indicated for up-strokes is approximate, not exact.)

The basic flamenco “roll” is accomplished by extending the four fingers of the right hand rapidly in sequence, striking first with the little finger (*l*) and continuing with *a*, *m* and *i* in turn. Start with the fingers compressed into a fist, the thumb resting on the soundboard for support. Then snap each finger to a full extension before releasing the next:

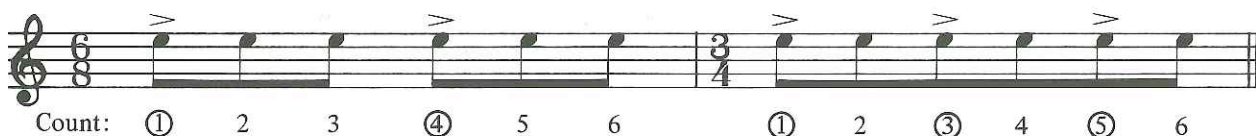


The rhythm produced by a sequence of these movements is a familiar triplet rhythm, used in several Spanish dances (and also by French composer Maurice Ravel as the basis of his famous “Bolero.”). Notice that no one finger strikes all the strings. A simplified system of notation is generally used, as in the second measure below; both measures sound the same.



(approximate number of notes)

PETENERA is a traditional flamenco dance that makes use of the above techniques. It also is based on the rhythmic device of **hemiola**, or shifting metric accent between $\frac{6}{8}$ and $\frac{3}{4}$ meter. Hemiola is a characteristically Spanish-sounding rhythmic device. As such, it was used by composer Leonard Bernstein in “West Side Story” for the chorus of “I Like to Be in America.” When counting, remember that the eighth-note is the basis of the count and is the same in both the $\frac{6}{8}$ and $\frac{3}{4}$ measures. Only the metric accent is different:



Count: ① 2 3 ④ 5 6 ① 2 ③ 4 ⑤ 6

PETENERA

Traditional Spanish Dance

M.M.  = 176

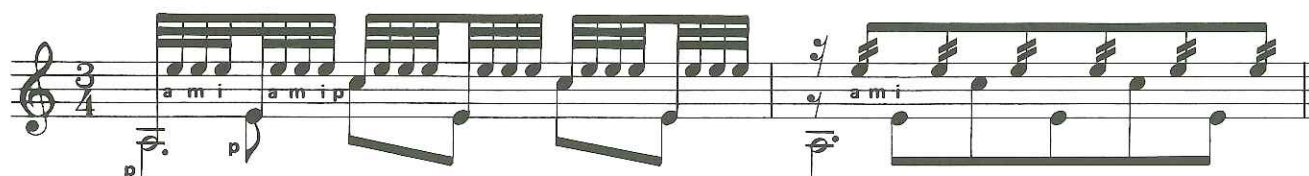
Musical score for "The Rose Tree" featuring a piano accompaniment and a vocal melody. The score is in 3/4 time and consists of 12 staves. The piano part includes a forte (*f*) dynamic and a key signature of one sharp (F#). The vocal part includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The score is marked with various musical notations including notes, rests, and fingerings.

TREMOLO PLAYING

The tremolo consists of a rapid repetition of a treble note by the **a**, **m** and **i** fingers; the thumb begins the movement by playing a bass note. The resulting illusion of a continuous melody supported by chordal harmony is one of the most striking effects the guitar can produce.

The tremolo requires considerable time and practice to develop to full speed. The best practice is extremely slow practice, with a hard, aggressive attack by the **a**, **m** and **i** fingers. Overplaying this way at slow speeds helps develop a fluent, relaxed finger action at higher speeds. Playing along with the metronome at a doubled setting, so that clicks coincide with both **p** and **m** strokes, also helps to develop rhythmic evenness. (For further analysis of tremolo technique, consult the author's *The Art of Classical Guitar Playing*, Princeton, N.J.: Summy-Birchard Music, 1980, pp. 60-69).

The tremolo can be written out in full, or in a more economical form through the use of **abbreviation marks** (diagonal slashes across the note stem to indicate repetition of the same note). The two measures below sound identical:



In the arrangement of GREENSLEEVES below, the first two bars are written out in full; thereafter, abbreviation marks are used. Note that the metronome setting is for eighth notes, and is a final performance tempo. Start much slower than this, perhaps around $\text{♩} = 80$, and gradually increase the tempo over a period of weeks. You will be rewarded by a continuous-sounding melody at around $\text{♩} = 126$. Increases beyond this will come in time with your developing abilities as a guitarist.

GREENSLEEVES

Traditional English Song

M.M. $\text{♩} = 138$ C7

♯4 C2

C2

Musical score for guitar, featuring a series of measures with complex fingering and chord changes. The score is organized into rows of three measures each, with some measures spanning across rows.

Key elements of the score include:

- Chord Changes:** Labeled above the staff, including C7, C4, C2, and C7.
- Fingering:** Numbers 1-4 are placed below the notes to indicate fingerings.
- Accents:** Shown as a small 'x' over a note.
- Dynamic Markings:** *p.* (piano) and *rall. e dim.* (rallentando e diminuendo).
- Time Signatures:** 2/4, 3/4, and 4/4 are indicated.
- Bar Lines:** Vertical lines separating the measures.
- Repeat Signs:** Double bar lines with dots, indicating repeated patterns.
- Trills:** Indicated by a vertical line with a wavy line through it.

The score concludes with a final measure marked *rall. e dim.* and a double bar line.

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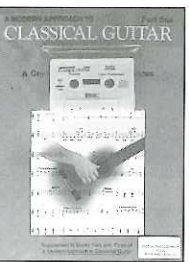
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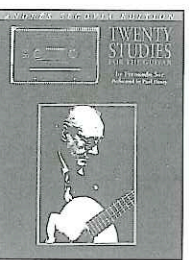


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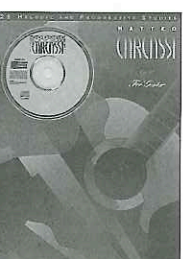
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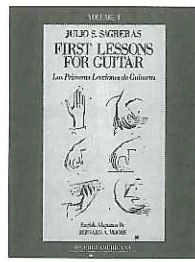
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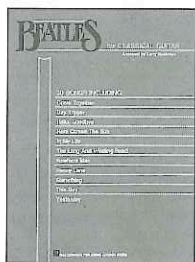
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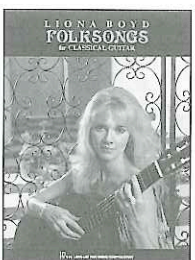
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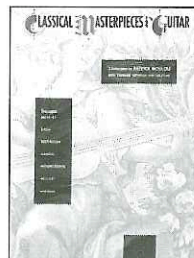
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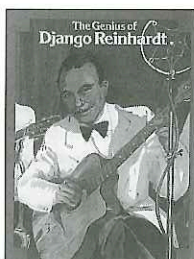


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